

No. 3790.

SATURDAY, JUNE 16, 1900.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

THE FOLK-LORE SOCIETY.—The CONCLUDING MEETING of the SEASON will be held at 22, ALBEMARLE STREET, PICCADILLY, on WEDNESDAY, June 20, at 8 p.m., when a Paper, entitled "Chaire Folk-lore," will be read by the Rev. Prof. A. H. S. A. VICE.
11, Old Square, Lincoln's Inn, W.C. June 7, 1900.

THE RUSKIN COLLECTION OF TURNERS.—The EXHIBITION of SEVEN FINE WATER COLOURS by J. M. W. TURNER, R.A., forming the COLLECTION of the late JOHN RUSKIN, is NOW OPEN, at the FINE-ART SOCIETY'S, 145, New Bond Street.

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LOVE and DEATH, by G. F. WATTS, R.A.
ROBERT DUNTHORNE has the honour to announce that the PROOFS are NOW READY of FRANK SHORT'S MEZZOTINT.—The REMBRANDT GALLERY, 5, Vigo Street, London, W.

THE ELIZABETHAN STAGE SOCIETY.—Schiller's "DEATH OF WALLENSTEIN," translated by Coleridge. ACTED for the FIRST TIME on FRIDAY EVENING, June 22.—Tickets of the SECRETARY, 9, Harrington Road, South Kensington, S.W.—Last Performance of the Season.

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WILLIAM GANNON, M.A., Principal.
City Engineer's Office, Norwich, June 11, 1900.

LONDON COUNTY COUNCIL.

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The Technical Education Board is prepared to receive applications for the appointment of an ASSISTANT TEACHER (LADY) in the DAY DEPARTMENT of the CAMBERWELL SCHOOL of ARTS and CRAFTS, Peckham Road, S.E. The Lady appointed will be required to teach Drawing and Design on Five Half-days a Week, and a Candidate with a good knowledge of General Design will be preferred. Her duties will commence on SEPTEMBER 24 next, and the remuneration will be paid Monthly at the rate of 45s. the Session of about Ten Months.—Applications must be made on or before JUNE 28, on forms which can be obtained from the undersigned.
WM. GARNETT, Secretary of the Board.
116, St. Martin's Lane, W.C., June 8, 1900.

COUNTY BOROUGH of WEST HAM.

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The applications must be sent to the Principal, at the above address, so as to reach him before noon on JUNE 30, 1900.
By order of the Council.
FRED E. HILLEARY, Town Clerk.
Town Hall, West Ham, E., June 1, 1900.

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The Governors will meet for election on JULY 20, on which day selected candidates will be invited to attend at Sedburgh.
The Head Master will be expected to enter upon his duties on SEPTEMBER 20, 1900.
Sedburgh, R.S.O., June 12, 1900.

WESTMINSTERSCHOOL.—AN EXAMINATION

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LITERATURE

The Welsh People: Chapters on their Origin, History, Laws, Language, Literature, and Characteristics. With 2 Maps. By John Rhys and David Brynmor-Jones, Q.C., M.P. (Fisher Unwin.)

THE report of the Welsh Land Commission, published some four years ago, was severely criticized in some quarters for the large amount of matter it included which had no direct bearing on questions of land tenure. That it had not, however, been the Government's intention so to limit the inquiry might have been reasonably inferred from the expansive nature of the terms of reference and the presence on the Commission of Mr. Seebohm and Prof. Rhys—two of the greatest authorities in various recondite departments of Welsh historical research. Another member, Mr. Brynmor-Jones, was also known to be a student of the ancient laws of Wales. There need, therefore, have been no great surprise at the appearance in the report of chapters on the ethnology, the language, and the political history of the Welsh people. The chapters so contributed by these last two authorities form the nucleus of the present volume, while the remainder—about half the book—is new matter. Some will find the original taint of the Blue-book sufficient to account for the general unattractiveness of the work, though others may detect the cause in the somewhat academic tendencies of the writers. At all events, one finds but little of that popular treatment which the title leads one to expect, except in the last two or three chapters, which deal, in a general way, with the present literature of Wales and the social characteristics of its inhabitants. Barely one-third of the work is allotted to the history of the last six hundred years, while, on the other hand, great prominence is assigned to questions of origins and other speculations bordering on the prehistoric.

In the treatment of the earlier periods, for which Prof. Rhys is obviously responsible,

linguistic arguments play an important part, and readers who are not experts or serious students will be alarmed at the sight of a text bristling, for the first hundred pages, with philological equations and epigraphical illustrations, most of which could with advantage have been relegated to an appendix. The three opening chapters are occupied with an expansion and detailed defence of the ethnological views outlined in Prof. Rhys's 'Celtic Britain,' and subsequently developed in his Rhind Lectures on the 'Ethnology of the British Isles.' The stock generalizations as to the racial characteristics of the Celts are summarily settled by the startling conclusion that the so-called Celtic races of the present day are "neither Celts nor Aryans of any description so much as the lineal representatives of the non-Aryan aborigines of Western Europe." Among the Welsh people the Aryan element forms, we are told, "but a mere sprinkling":—

"If a competent ethnologist were to be sent round Wales to identify the individual men and women who seemed to him to approach what he should consider the Aryan type, his report would probably go to show that he found comparatively few such people, and that those few belonged chiefly to the old families of the land-owning class; the vast majority he could only label as probably not Celtic, not Aryan."

This unidentified element the writer ascribes to the Picts, whose language and institutions were, he also submits, essentially non-Aryan. In the chapter on "The Pictish Question," Prof. Zimmer's theory that the Picts traced descent through the mother only is supported by the cumulative evidence of such facts as the frequency of female names in the oldest Welsh and Irish genealogies, the prominence accorded to women in the legendary account of the colonizations of Ireland, and the existence of a system of personal "incident-names," the giving of which, as suggested by some passages in the 'Mabinogion,' must at one time have been the exclusive right of the mother. On the other hand, there is no attempt to prove that this *Mutterrecht* might not also have been at one stage an Aryan institution.

Turning to the question of language, we find the fact that Welsh and Irish, though Aryan in vocabulary, are largely non-Aryan in idiom (which Gaulish, however, was not) explained on the hypothesis that the Picts, when adopting the language of their Celtic conquerors, adhered to their own native idiom. All efforts to establish any affinity between Pictish and Basque having utterly failed, a new theory is advanced in an erudite appendix on 'Pre-Aryan Syntax in Insular Celtic,' contributed by Prof. J. Morris Jones, of Bangor. By a series of striking comparisons, he reveals a marked syntactical similarity between Welsh and Irish on the one hand, and the Berber languages and ancient Egyptian on the other, a parallelism which suggests that the non-Aryan idioms of the former group must have been derived from a language allied to the latter. We may congratulate Prof. Jones on having thus supplied the linguistic complement to the anthropological evidence in favour of the theory that the aborigines of Britain were a branch of the North African white race, now represented by the Berbers, among whom, by the way, succes-

sion through the mother seems to have survived even to the present day.

That the basis of Celtic society was, however, in the tribal stage, patriarchal is made admirably clear by Mr. Seebohm in a chapter on the history of Welsh land tenure. The rights of the "kindred" or family group, which was the tribal unit of occupation of land, were vested in its patriarchal head:—

"During the lifetime of this head of the group all the subordinate members of it, down to great-grandchildren, or second cousins, instead of being joint tenants of the family rights as regards land had apparently only tribal rights of maintenance. They were regarded not as, in the modern sense, joint owners with equal shares in the land, but rather as the sons and grandsons of a patriarchal family under the patriarchal rule of its head."

But the matter of most practical interest which this chapter contains is its account of the substitution, in the time of Queen Elizabeth, of renewable leases for the complicated customary tenures of the non-tribesmen, with the view of bringing them within some category of English law. This compulsory change of status was not effected without some eventual hardship, which, in fact, is manifestly implied in the writer's ingeniously guarded conclusion that "the settlements of the Crown lawyers were apparently, in intention at least, on the whole, fair attempts to deal with the difficult circumstances of the ancient Welsh tribal tenures." But alas for "good intentions"! After a time, the substituted leases ceased to be renewable, probably owing to the prohibitive fines which the lords had power to demand.

Of a less satisfactory character are the detailed analysis, in another chapter, of the Welsh laws, and the description, based thereon, of the social condition of the Welsh people in the tenth and immediately succeeding centuries. There is much legal acumen displayed in the elucidation of obscure points, but the comparative method, which has yielded rich results in the study of the primitive institutions of other nations, should not have been so utterly ignored. The Brehon laws, for example, are only incidentally referred to, and that merely in a foot-note.

Though the authors disclaim any pretension to having written a history of Wales, a task which, in their opinion, cannot be successfully performed till more progress has been made with the publication of Welsh records, still their continuous narrative of the vicissitudes of the Cymry down to the fall of Llewelyn in 1282 is probably the most comprehensive, and certainly the most trustworthy, compendium hitherto published of earlier Welsh history. It might, perhaps, be said that a somewhat too liberal use has been made, though not without adequate acknowledgment, of "the excellent biographies of Welsh princes" by Prof. Tout and others in the 'Dictionary of National Biography,' but in a survey of so many centuries it was inevitable that much of the research should be done by proxy. No labour has, however, been spared in the verification of statements of fact, and the student will specially appreciate the abundant references in the foot-notes.

With the close of the thirteenth century the historical narrative becomes intermittent; for the rest of the volume the authors limit their attention to certain episodes and special aspects of the nation's life—the extension of English administration to the whole of Wales by the legislation of Henry VIII., the origin and progress of Nonconformity, the renewed literary activities of the last hundred years, and the educational movement which has culminated in the establishment of the Welsh University. Some topics of at least equal interest have, however, been either wholly omitted or lightly passed over, though room has been found to state many of the Welsh arguments in favour of Disestablishment, and to chronicle the proceedings of recent educational conferences. In this way Glendower's revolt and the consequent repressive legislation of Henry IV. are barely mentioned; only two short paragraphs are allowed for the history of the Church of Wales before the Reformation, and even the whole of Welsh literature before 1785 is disposed of in some three pages. While there is nothing better, perhaps, in the whole book than its account of the Eisteddfod as "the literary Parliament of Wales," still the authors shyly abstain from saying anything about the Gorsedd, "as its antiquity is contested"! Notable, as a matter of special interest at present, is the statement that "scores, nay, hundreds of Welsh books never find their way to the British Museum," a state of things which seems to have induced the Land Commissioners to recommend the establishment of a Welsh national library and museum, in order, among other things, to preserve "the scattered productions of the unorganized publishing trade of Wales."

Of the two maps which the book contains, that of the British Isles in the first century attempts the location of the various tribes, Brythonic and Goidelic, distinguishing their respective areas from those still held by the aborigines. The other map, representing the cantreys and commotes of Wales previous to its division into counties, is a facsimile of that drawn more than a hundred years ago by Dr. Owen Pughe. The authors state that it "cannot be taken as representing boundaries with absolute accuracy," but is chiefly intended to show "the geographical relations of the various areas." It is far more likely to mislead and puzzle all who may be led by this statement to consult it, and the reproduction of such a jumble of errors is inexcusable, in view of our present fairly exact knowledge of Welsh historical topography. Even when it was originally published it was quaintly observed by Iolo Morganwg that "the commotes were frequently placed not less than 100 miles from where they ought to be." Moreover, its barbarous spelling of place-names is only equalled by that of the corrupt list of cantreys which the authors have printed from a sixteenth-century source in preference to three other well-known lists of much earlier date and considerably greater accuracy. Nor is the book, apart from its quoted matter, quite free from misprints, such as "Rothelan" for Rothelan, "Pentylln" for Penllyn, and, in more than one instance, "Monumenta" for *Munimenta* in the citation of G. T. Clark's collection of charters.

These blemishes, however, are for the most part such as can easily be removed in a second edition, which we hope will soon be required. Indeed, it may be said that in as many as half a dozen departments the work represents the high-water mark of Welsh scholarship, and no one who is seriously interested in the history of the Principality and its people can afford to neglect it. Many of its chapters ought to be included in the history syllabus of the university colleges. As a work of reference its usefulness is also greatly enhanced by the addition of two fairly exhaustive indexes.

Charterhouse. By A. H. Tod.—*Rugby.* By H. C. Bradby. (Bell & Sons.)

WITH these two volumes Messrs. Bell begin a series of "Handbooks to the Great Public Schools," which aim at supplying the information a parent may require towards making a choice where he will place his boy, and also at attracting alumni, whether past or present, of the school represented. Sport and scholarship, past history and present routine, all find a place. Nothing exactly of this sort has been done before, and the authors of the present volumes, who are masters at the schools they describe, deserve congratulation for the thorough way in which they have gone into their subject. The mass of detail chronicled must have involved much time and care, and the volumes are laudably accurate. We do not think them full enough to attract old boys, but they exhibit the present state of things clearly and candidly.

In one point Mr. Tod is disappointing. The bulk of his work is naturally confined to the period subsequent to 1872, when the school migrated to its excellent Surrey site. The introduction explains that

"it appears undesirable to entirely ignore the ancient associations of the school now that its Tercentenary is approaching, and impossible to explain many details of its present life without some allusions to the past."

Well, this is fairly evident, but the words surprise us. What will alumni of the school think of them? When a school has traditions surely it spoils nothing, as the French say. Is it necessary to apologize for having a history (as if one were a Periclean woman), and making some boast of it? Good education is now to be had at many schools of modern creation. One would have thought the very thing they lack—a history—is that which secures to older foundations an insuperable advantage, that which makes boys keep at a high level for the honour of the school, for the honour of the house. Can it be that the perniciously abnormal Stalky & Co., lauded as typical English schoolboys, have derided such things out of fashion? Mr. Tod has made too little of his historical section, and should have stipulated for a few more pages from his publisher, since his other matter is all relevant. He might have quoted some interesting, if unfavourable, views of old Charterhouse by Dean Liddell, who amongst his other distinctions sat next to Thackeray. Of Elwyn's delightful and genial presence, only lately lost to the world, nothing is said at all. Boys are not, as a matter of fact, indifferent to past traditions. Carthusians

who were sufficiently normal schoolboys to admire chiefly the barbaric virtues displayed in sport were eager, we remember, to show us the striking portrait they had bought of Thomas Sutton, their founder. It forms a frontispiece to this volume, and was accidentally discovered as recently as 1894 in the fittings of an old house pulled down fifteen years ago, which formerly belonged to Sutton's wife:—

"The purchasers of the fittings of the house took no heed of the panel till 1894, when they discovered an inscription on a piece of parchment pasted upon its back, which stated that the picture was that of Thomas Sutton. The picture was at once purchased for the school, and most of the cost was defrayed by its reproduction in the *Greufriar*."

The account of the buildings of the school is thorough and well done, being supported by excellent photographs. The new chapel is too small, in this resembling the new Big School at Rugby. Who is responsible for these miscalculations? Is it the parsimony of governors? Various parts of the old Charterhouse have been transplanted. "Gownboy Arch" is shown adorned with specimens of early school incision; but at present at Charterhouse, as at Winchester and Rugby, modern carving is discouraged. Perhaps the boy of to-day learns, or pretends to learn, so much that he has no time to ply his knife on the desk. At any rate, as Mr. Tod says, varying Scott's words, at new Charterhouse

The bigots of the iron time
Have called his harmless art a crime.

In the boarding-houses, the titles of which are confusing to an outsider as retaining often the names of past heads, the cubicle system prevails, which is, we fancy, not favoured at Rugby. "At 9.20," we read, "the house master attended by the house monitor of the week and the butler goes round the cubicles" to see that all is well and in order. Is all this procession necessary? The monitor, one would have thought, is enough by himself. The Arnoldian system, one side of which is, put crudely, "Set a boy to catch a boy," works well, and if the boy cannot do it, we doubt if any one else can without undue spying.

Mr. Tod has some admirably frank and sensible remarks on work and discipline. He knows that the ordinary boy is neither an angel nor a vicious brute. The rule of the strong in all big schools must press on occasion unfairly on some who have practically no redress, but a new boy has, as he says, "no longer to anticipate a series of torments." To work was in 1872, and before that, almost a criminal offence at Charterhouse. All that is changed, of course, and education, surprisingly specialized within the last ten years in our public schools, reaches a high level. One cannot, however, wholly endorse the estimate that, tested by university successes, "Charterhouse does at least as well as any other school which does not sacrifice everything to the one object of obtaining scholarships." That it will under Dr. Rendall is our hope, and indeed expectation. Best known to the outside world are the school's unique achievements in Association football. Here, and also in cricket, in spite of inadequate playgrounds in past years, the school can show fine per-

formers in numbers. The "Maniac" system occurs in the book two or three times before it is explained, and the same remark applies to one or two other matters. Not the least interesting of Mr. Tod's sections deals with slang. Everything is abbreviated, some of these mere fragments of words being, we may add, of very recent date. Is a "piejaw" obsolete? It is surprising to hear that so widespread and, to "the soaring human boy," so necessary a term has gone. "Beavor" has engaged the attention of Dr. Murray. "Tolly," a candle, is common in schools, as are the originally Harrovian words in "er." A "con" is also in use at Rugby, while other schools take the other end of the word and talk about a "strue." The custom of "co-operative cons" at Charterhouse is a new idea to us. Is it quite fair?

Turning to Mr. Bradby's volume, we note his excellent survey of past times, more extended than Mr. Tod's. As might be expected, the unfavourable results of the Arnoldian system are not exhibited, though much has been said about them. Clough, one of Arnold's best pupils, speaks of an "over excitation of the religious sense, resulting in . . . irrational, almost animal irritability of consciences." Arnold was, at any rate, a great master, greater than many in this, that he was ever ready to lay aside his infallibility and tell a boy who had just missed the Ireland at Oxford that he himself would never have got it. Tom Hughes, an excellent statue of whom was put up in front of the School Art Museum last year, was really more of a muscular Christian than an Arnoldian. We say this after careful study of 'Tom Brown.' Its author was always spoiling for a fight. When he wishes to express his admiration of real genius, he calls it "that glorious fulness of power which knocks a man down at a blow for sheer admiration, and then makes him rush into the arms of the knocker-down." The teaching which others found "very good, but very vague," did not trouble him in after life as it did Clough. The 'History' includes the time-honoured joke of the verses shown up by a boy who entered in 1791:—

Hos ego versiculos scripsi, sed non ego feci;
Da mihi, præceptor, verbera multa, precor.

J. C. D. Hay (entered 1883) is evidently a wrong date. Coming after Mr. Rouse, Mr. Bradby has ample material to draw upon for his list of distinguished Rugbeians, and is able to point out that Rugby, besides boasting a notable line of head masters, has supplied an unusual number of heads to other schools. He might, however, have distinguished the living from the dead with advantage.

It is interesting to hear that the old Sixth School, after being neglected in the eighties except by such casual people as chess players, is now again regularly used for the teaching of the head boys of the school. Stained glass, the gift of Dr. Percival, is a recent addition here, which suits a highly picturesque room. As to the newer buildings, critics can only share Mr. Bradby's lack of enthusiasm. They are not happy specimens of Butterfield's work, and their coloured brick ("ham and bacon" to the irreverent) frankly will not do. The chapel rather loses by its stunted head, especially as a fine

tapering spire (disrespectfully known as "the Tolly") appears at the back of the Close. That pleasant field has now lost many of its historic trees, features less easily replaced than even a head master. The utmost was done to preserve one of them:—

"When, in 1865, the new chapel necessitated the removal of an elm planted by Dr. Wooll, which stood at the present east end, engineering skill came to the rescue, and instead of being cut down it was successfully removed by a contractor, on a December morning, to the place which it now occupies on the south side of the chapel: it stood the transplantation wonderfully; a photograph taken at the time gives an idea of what a difficult business this must have been."

A fuller record of the older football dress would be advisable. We notice with pleasure the mention of a pamphlet on the origin of Rugby football which corrects the standard authorities. This is history which had almost faded out of memory, and would in a few years have eluded the investigator. Generally, Mr. Bradby is excellent on the sport of the school, as indeed he ought to be. Rugby periodicals are well treated. The present school paper is put down in every boy's bill, and thus the excitement of profit and loss no longer attends the editors; yet Rugby has never produced anything so elaborate and artistic as the Charterhouse *Greyfriar*. A point Mr. Bradby does not make is that the former was, we believe, the first school to provide gymnastic apparatus, whereas, oddly enough, Charterhouse has no gymnasium. Are there no plays acted in the houses now? Mr. Bradby should have given a list of the masters, as Mr. Tod does, and also an account of the school lingo. Is slang beneath notice now that Prime Ministers have used it?

The features of the school routine are well, but briefly considered. One important point of general discipline is not noticed. We gather from a casual reference in Mr. Tod's book that athletic heroes occasionally get honorary Sixth power; it used to be so at Rugby too; is it so still? The influence of such "swells" is great; they are often noxious, especially when lately swollen; and in the present predominance of athletics it is wise to make them responsible beings, and add the conscience of the Sixth to the headship they are bound to possess. We fancy neither school has got so far as scholarship for games, of which one hears occasionally.

For, after all, the discipline of a school is the chief point, and the most difficult on which to get trustworthy evidence. The best scholars may be the worst masters. We have known a brilliant examiner quite upset by attacks on his inkpot. On such points it is impossible for books to speak, even if it were desirable. There is the boy's view and there is the master's: who shall judge between them? The matured old boy is, perhaps, the only safe test of a school's results, and plenty of specimens of old Carthusians and old Rugbeians are before the world, and need not shrink from its verdict.

Greek Melic Poets. By H. W. Smyth, Ph.D. (Macmillan & Co.)

PROF. SMYTH has provided in a handy form a well-selected anthology of the Greek melic poets, including recent discoveries, with an excellent commentary and an able essay by way of preface on the character and development of the various classes of the lyric poetry of ancient Hellas. There are also introductory notices of the several poets.

Attractive additions are the English or Latin headlines descriptive of the short fragments, e.g., to Pindar, xiii. (110), "He jests at scars who never felt a wound"; but we doubt γλυκὺ δ' ἀπείρουσι πόλεμος: πεπειραμένων δέ τις being pæonic unless the next verse be also pæonic with a syncopated first foot of two long syllables. In Alcman's long corrupt fragment, the parthenoeion (ii. 13), v. 54, χρυσὸς ὡς ἀκήρατος, is too far from the MS. ἀρίστας ἀκήρατος to be convincing, and leaves no admissible construction for τό τ' ἀργύριον πρόσσωπον. In Alcæus, i. (5), v. 2, κορύφαις ἐν ἀγναῖς is an unnecessary alteration of MS. κορύφαισιν, a locative. Sappho, iv. (4), reads ἀμφὶ δ' ὕδωρ | ὑψοθε ψυχρόν κελάδει δι' ὁσδὼν | μαλίνων, κ.τ.λ., with the annotation, "Sa. seems to have in mind, p. 209, κατὰ δὲ ψυχρόν ῥέον ὕδωρ | ὑψόθεν ἐκ πέτρης." Surely, if the spray of a cascade or waterfall pattered through apple-shoots so as to make the leaves fall—an unlikely position for fruit trees—its sound would be drowned by the noise of the falling stream. Sappho seems to sing of a cool shower.

In Bacch., v. 160, the metre demands ~ or ~~~ for MS. τοῖ δ'. Most likely a dropped out before δ', so that τοῖα δ' is preferable to τοῖ. The MS. correction to τοῖδ' is certainly wrong. Prof. Smyth thus adopts Blass's restoration of Bacch., xii. 70, [τρ]α[χέ]α[ν] [Ἀργεῖοι μ]ᾶνιν, though the MS. shows plainly τό with a trace of τ following, while the ανιν of Frag. 18 does not fit into the line. The MS. verse gives τό τ' αἰν, and no more, which suggests τό τ' αἰν[ον] ἀχθος τοῖς Ἀχαιοῖς. In v. 82 Ἰλίων should be Ἰλῖον. In Bacch., xiv. 5, for [καὶ κλειν]ον, for which there is not room, read [φαλλ]ον, and for the following [ῖδ] read [ῖε] καὶ. The καὶ is over an erasure, the obvious δὲ is omitted. In v. 9 there is not room for [-δαίμων]ν, with ε[ν] ending v. 8. Read ε[σ] | θλοῖσιν, which suits both space and context better, and gives an easier antecedent for ὅς γε, v. 10. In v. 15 [οὐτ' α]ν is misleading, the alleged ν being represented in the MS. by the right end of an omega (compare the last line but one of col. 24) or a badly written ν, so that Mr. Platt's οὐτ' with [οὐτ' α]ν.....ἀρμόζου, vv. 12, 13, is not based on MS. evidence, and Dr. Kenyon's οὐκ ἐν ἀρμόζει with tmesis is much better, as in v. 15 is [οὐδ' α]ν ἔθλαϊας.

In Skolion IV. (5), vv. 3, 4, γελάσεις, ὦ Πάν, ἐπ' ἐμαῖς | εὐφροσι ταῖσδ' αἰδοῖς κεχαρημένος there is not sufficient reason for altering the MS. εὐφροσύνας, which presents a preferable construction. With laudably few exceptions, however, the text is most satisfactory. Perhaps the *apparatus criticus* to Alcman should be a little fuller.

The metrical schemes, which are in the main after Westphal, would have been much more useful if a short explanation of

the system and the symbols had been given. Seeing that the single epode of Bacch. vii. (14) has its end missing, it is hard to see on what principle it is divided into five periods. The first four lines seem to make two verses, constituting one mesodic period. As Pindar makes Pelias of Iolcus son of Poseidon Petreus, it is likely that the Petrean games of this ode were held in the neighbourhood of Iolcus and Phææ, *Φηρὸς ἐν βάσσαισι*, to suggest a continuation of v. 23, *ὃς φιλοξείνουν τε καὶ ὀρθοδίκουν*, which might well be followed by four epitritic feet, three dactylic, and four epitritic, so that the second and last period would be palinodic with a mesode, namely *ὃς φιλοξείνουν*.

It is, of course, natural that selections from the more or less complete odes of Bacchylides should be included, though Pindar's complete poems are not represented. We are not at all sorry to observe that Prof. Smyth triumphantly refutes the legend or libel that Americans are addicted to expurgation of classical works by including some pieces which throw a lurid light on Hellenic "problems." In the appendix the Delphic hymn to Apollo with the music is given. There is a copious Greek index.

We need not do more than congratulate Prof. Smyth on having in a thoroughly scholarly fashion, and with taste and judgment, supplied an obvious want, and so conferred a valuable boon on English-speaking scholars.

Calendar of Letters and State Papers relating to English Affairs.—Vol. IV. *Elizabeth, 1587-1603.* Edited by Martin A. S. Hume. (Eyre & Spottiswoode.)

A History of Spain from the Earliest Times to the Death of Ferdinand the Catholic. By U. R. Burke. Second Edition. Edited by Martin A. S. Hume. 2 vols. (Longmans & Co.)

Historia de España y de la Civilización Española. Por Rafael Altamira y Crevea. Vol. I. (Barcelona, Gili.)

MAJOR HUME is a most meritorious writer on Spanish history. He possesses considerable knowledge and plenty of shrewdness, and he has learnt much by handling the papers preserved at Simancas and other repositories. At the same time his style leaves something to be desired, his statements are not always exact, and probably he works at too great a pace to be able to revise his writings sufficiently to make them of permanent value. In the preface to the instalment of the 'Calendar' which stands at the head of this article he is seen at his best; his revision of Mr. Burke's lively volumes is not quite so satisfactory.

Diplomatic relations were broken off between Spain and England in 1584, when Mendoza was dismissed, and this fact greatly diminishes the number of papers that Major Hume has had to calendar in his new volume, and he has also condensed his abstracts, so that he has been able in his new instalment to cover the period from 1587 to the death of Elizabeth. The first years of this period, it is hardly necessary to remark, were for England the most critical of the century, but the documents are, from the necessity of the case, scanty, and several of those relating to the Armada have been printed by Capt. Duro.

Philip, when the crisis that had long threatened to take serious shape arrived, was without the aid of the last of the statesmen whom his father had bequeathed to him. Granvella died in the summer of 1586, but Philip had already sufficiently shown that he could not work along with a man of commanding ability and that he was only happy when he employed first-rate clerks like Idiaquez, who would execute his orders without demur. So he drifted helplessly into a war which he had for thirty years tried to avoid. He trusted nobody who was able to act and think for himself, not even the Duke of Parma, whom, as Major Hume points out, he suspected of wishing to create a principality for himself in the Netherlands. This was a revival of the old dread that had led him to distrust Don Juan, and finally leave him unsupported; and in Parma's case the idea may have all the more readily occurred to him because he must have been conscious of having cheated Ranuccio out of the Portuguese crown, his claims to which were about as good as the king's. In England it was deemed quite possible that Parma might attempt to solve the problem by a stroke in his own favour. In spite of his success he was never heartily supported from Madrid in the enterprise on which he had spent so many years of toil and struggle, and he must have foreseen that if Philip wrecked the strength of Spain on an ill-planned, ill-executed attempt to invade England, the hope of eventually subduing Holland would have to be abandoned.

Olivares's efforts to cajole the Pope and obtain money from him for the Armada are highly amusing. Like the reports addressed to Philip by Alva, when he was trying to terrify Paul IV. thirty years before, they show how little respect either Philip or his agents felt for the Pope as an individual, however much they might affect to revere his office. In fact, Philip, like his father, was always something of a Protestant towards the Holy See, most anxious to support the Papal authority if it was entirely at the disposal of the King of Spain, but by no means inclined to allow the Pope to separate the interests of the Church from the interests of the Spanish monarchy. It is a difficult position for Englishmen of the present day to grasp, but Philip's was the mediæval way of regarding the Papacy, prolonged beyond the Middle Ages. The French kings had treated the Popes, during the Babylonish captivity, in very similar fashion.

The letters referring to Don Antonio form one of the most interesting portions of this volume. The Portuguese pretender had, indeed, an even harder fate than most "rois en exil." Elizabeth had no generosity in her, and she never seems to have felt any pity for the fallen fortunes of the fugitive. She wheedled him out of his jewels, fed him with false promises, made use of him without scruple, and did not even trouble herself to preserve the forms of civility when he ceased to be necessary. His adherents played the spy on him, betrayed his secrets to Spain, and would have assassinated him if they could have secured a sufficient reward. One of his supporters was Dr. Ruy Lopez, the queen's physician, and the mystery that attaches to his fate is, as Major

Hume rightly says, in great measure cleared up by a letter published in this volume. The ill fame which attached to him, and is said to have suggested to Shakespeare the character of Shylock, was hardly deserved, for though a shifty, mercenary adventurer, he seems to have been innocent of trying to poison the queen, although ready to poison Don Antonio. He was an agent of the Cecils, and in their interest corresponded with Spain, but, although they probably knew he was not guilty, they abandoned him, when accused by Essex and Antonio Perez, rather than come to an open breach with the favourite.

The closing pages of the 'Calendar' make rather a pitiful impression. They relate to the speculations of the counsellors of Philip III. regarding the succession to the English throne, a succession they were powerless to influence, and the ill-managed endeavours of the Spaniards to gain a footing in the south of Ireland. Had Philip II. followed up the conquest of the Azores by an attempt to establish himself at Waterford, as the Marquis de Santa Cruz advised him, the movement might have proved a formidable peril to Elizabeth; but the landing of feeble forces at Kinsale and elsewhere, made after Spain had lost the command of the sea, could only result in failure and the loss of brave men whose valour might have been used more to the benefit of their country.

Mr. Burke's book is so full of life and vigour that it deserved to reach a second edition; but it sadly needed revision, for the author was often rash in his statements. The fact is he wrote his history in a hurry. We forget how long he took to compile his two volumes, but the time was far too short for the task he had undertaken, and, worse still, he had enjoyed no adequate training in historical work. The consequence is he seized upon the first authority that came to his hand, and a curious authority it often was. However, this vicious system of relying on any chance statement he met with is so interwoven into Mr. Burke's volumes that an editor could not alter it, and can only make occasional corrections in the notes. This Major Hume has done to a certain extent, but he has not gone far enough in this direction, and unfortunately he has occasionally added notes of doubtful value. For instance, at the foot of p. 401 of the first volume he has added some philological speculations that will rather surprise experts.

The book reappears in a more commodious shape than before, and would reflect credit on the publishers were the binding less deliberately ugly.

The history of Spain which Don Rafael Altamira has begun promises to be a work of great value. It is evidently intended to give to undergraduates at the Spanish universities and to the general public a good idea of the history of their native country. Beginning with the earliest times, the erudite professor carries his first volume down to the accession of Ferdinand and Isabella. He does not give his authorities, but he throws light on his narrative by illustrations drawn from coins, illuminations, sculptures, buildings, and other authentic sources; and he does not content himself with a mere record

of battles and dynastic changes, but supplies a succinct account of the laws, customs, trade, industry, and condition of the people. The whole history is clear and interesting. The book, in fact, is the work of a well-trained, well-equipped historian, and not of a vivacious amateur like Mr. Burke. Nothing at all so useful to the student has appeared till now, and it is to be fervently hoped that the professor may continue what he has so admirably begun. The accuracy and lucidity of his narrative are quite refreshing. There is no parade of patriotism, no attempt to colour the facts; yet the reader feels that the writing of this volume has been a labour of love to Don Rafael, and is inspired by a warm attachment to his fatherland. Only two questions occur to us: Is it not rash to assume that those who appended their mark to a document were necessarily unable to write (p. 332)? and is not "embajador" at the top of p. 382 a slip of the pen for *emperor*? We should add that the history is kept within strictly moderate compass. Some 625 small octavo pages suffice the author; and no one can say this is too much for the many centuries that the book traverses.

NEW NOVELS.

Life's Trivial Round. By Rosa N. Carey. (Hutchinson & Co.)

It is upwards of thirty years since Miss R. N. Carey published her first volume of fiction. The long list of her writings includes several stories for girls, and among these 'Life's Trivial Round' must be given a foremost place. It is harmless, and even commonplace, in subject, but the technique is excellent throughout. None but a practised writer would show so true a sense of proportion, and would assign to details and accessories their proper perspective with the same sureness of hand. The writer deals with nothing more trying to her skill than the domestic life of the modern country house, where the head of the family marries a second time, and necessitates the removal of a maiden aunt from her old surroundings, and incidentally precipitates the marriage of the eldest daughter of the house. The book may well become a favourite in the school-room.

George Linnwood. By William Naismith. (Gardner.)

"READERS," says the author in his ninth chapter, "who have no relish for clergymen better [*sic*] pass over this chapter, as it refers specially to that 'genus homo,' not always 'mens sana.'" And yet we can distinguish little in this chapter that differs from those which come before and after. It is a long composition, with numerous excursions into remote fields, such as a "word by the way" on the subject of sex in the management of hydropathic establishments, a subject which the author thinks "should have more concern given to it than it usually receives." However, the story itself is quite plain and easy to understand. We are told at an early stage that its main facts are true, but they are hardly manipulated so as to form a novel. *Pons Assinorum* is scarcely correct.

Unleavened Bread. By Robert Grant. (Hutchinson & Co.)

SOMEWHAT less than twenty years ago there appeared an anonymous novel from America entitled 'Democracy.' It was generally recognized as clever, and soon obtained notoriety. There are some points of resemblance between it and the present story by Mr. Robert Grant, which is well worth attention at a time when current fiction is not remarkable for the excellence of its quality. 'Unleavened Bread' is an able sketch of a woman's character as illustrated by her surroundings, her marriages, and especially the women with whom she comes in contact. Her ambition is constantly checked by her own shortcomings. She rails against social exclusiveness as un-American. She shows her spite where her shallowness of character prevents her from obtaining her wishes. "Unfettered individuality" is her name for want of special training. Her life in a provincial town as the wife of a local manufacturer is contrasted with her life in New York as the wife of an artist, and later in Washington as the wife of a congressman. Everywhere she spoils what she touches, and illustrates the quality of mind which is suggested by the title of the book. It would be easy to render such a record of a woman's doings dull and stale, but there is not a dull page in the book. It is long, and it has little of the brilliant dialogue that distinguished the above-mentioned novel, 'Democracy'; but it is a careful and well-proportioned narrative, handled by an intelligent writer, and introducing some brilliant scenes. It is not said if the book has already appeared in the States, where it might be thought too candid to be popular; nor is it likely to be appreciated by any who think that female energy of character is a substitute for trained intelligence in public or private life.

La Charpente. Par J. H. Rosny. (Paris, 'La Revue Blanche.')

THE brothers who write under the name of "J. H. Rosny" have written in many styles. Their new volume is remarkable, but there are in it marked traces of the influence of Barrès, though the book is far more readable than 'Les Déracinés' or 'L'Appel au Soldat.' Would that they would learn to tell their story as Pierre Louys told that of a new Carmen in 'La Femme et le Pantin'! As for the philosophy of 'La Charpente,' it is odd to find a Rosny hero saying, "Virtue is but the struggle of the established against the new."

BOOKS OF TRAVEL.

FROM the Society for Promoting Christian Knowledge there has reached us *Towards the Land of the Rising Sun; or, Four Years in Burma*, by Sister Katherine, a work likely to be of more interest to those who are immediately associated with educational work in British India than to the supporters of subscription libraries at home, for, so far as Burma and the Burmese are concerned, there is nothing new in the volume; indeed, the author—who was most of her time busily engaged in professional duties at Rangoon—had not many opportunities for collecting material wherewith to fill a book, and was too poor, as she frankly acknowledges, to undertake costly journeys.

It would probably have been wiser not to have introduced Hindostani in a book intended for English readers, or, if nothing will do but to bring in Hindostani where English would equally well have served, explanations might have been attached. Thus, why say "jeldi jao" when "make haste" or "hurry up" would do? Why for the inquiry "What is your name?" write "Tumhārā nām kyā hai?" Crows everywhere in the East are very bold; the present writer has lost tea-spoons, as Sister Katherine lost hers, and thievery by crows has been pleaded in excuse. The excuse did not seem wholly good, however, though that a crow will steal a goldfish out of a glass bowl left ungarded in a dwelling-house is a fact. The author, with two other ladies to assist her, was carrying on a girls' school, and when for some time they had been in want of another house it chanced that a suitable one was offered to them. In connexion with this incident the following conversation is described as having passed:—

"Its present name, Victor House, is far from attractive," remarked Geraldine. "I wish we could think of something different." "Would you like Mandalay House better?" I asked. "That would be charming," exclaimed Amy."

And then the reader is told:—

"We never regretted the exchange of names except on one or two occasions, when our English mail letters were despatched to Mandalay in Upper Burma, and were thus delayed many days."

A sufficiently grave cause for regretting the alteration, as it might seem to most people, at all events in a Far Eastern country where news from Europe is often so anxiously awaited; but, setting this point aside, the superiority of "Mandalay House" as a name for a residence over the name "Victor House" is not so immediately obvious to the unimpressible critic as it must, we suppose, appear to the more delicately intuitive feminine mind. Here and there the author also displays a certain amount of "cocksureness" which is not altogether to be commended. Thus she was "haunted for some days by the face of a man" whom she saw leaving his liberty behind him as he passed through the prison gates, and of this man it is remarked that "he would far rather have gone to his execution." How is one to know that? For all that the reader can tell, Sister Katherine neither knew the man nor spoke to him, nor knew the term of his sentence. Why should it be supposed that a Burman—if he was a Burman—would rather be killed than spend a few years in gaol? There is one good story in the book, but we will leave the reader to discover it for himself. Mistakes in the letter-press are not wholly absent, but comparatively few.

One clergyman was heard to observe to another—indeed, it was a bishop—"It is extraordinary what a faculty for twaddle constant preaching develops," and we presume this accounts for the Rev. Alexander A. Boddy's *From the Egyptian Ramleh* (Gay & Bird). Only a man who is allowed to say what he pleases, uncontradicted, every Sunday could possibly put forth such a collection of trite and rapid "sketches of Delta life" with an air of perfect satisfaction. So far as we have seen, there is absolutely nothing in the book that is not familiar to every Egyptian tourist or reader of tourists' effusions, except perhaps some experiences of Christian mission work, &c. Mr. Boddy, however, has always the clergyman's great resource, himself, to fall back upon. He tells us how he "sat up late that night writing to catch the mail," or how stiff he was after the ascent of the great Pyramid, the interior of which he cautiously avoided, as he "had been warned against the dirt and dust." He never wearies of recording what he paid, how he got a room for half-price, and how he always travelled third class. There is a pretentiousness in poverty as well as in wealth, and an intolerable conceit in early rising. "I had set off at 3.30" for

the Pyramids, he records, and triumphs over the late folk driving out at eight. The present writer set out for the Pyramids at 2 A.M., and is not in the least proud of a necessary, but uncomfortable condition of seeing the sunrise. Mr. Boddy carried a familiar demon in his hand-camera, and the 270 little black blotches which "illustrate" his book supply endless opportunities of exhibiting himself disguised in that garb which the parson insists on wearing even in *partibus*. "I took this snapshot when on my donkey's back"; "Notice the hand-camera in the foreground"; "The writer's clerical hat [a lovely object!] is noticeable in the shadow to the right as he is snapshotting the group": these are, indeed, precious items of edification. "I rode off smiling," he says, after "snapshotting" an unobtrusive policeman, who ought to be reported for neglect of duty. "The writer cycling" is a favourite subject till he is joined by his wife, when "Mrs. Boddy standing on the bridge," "the writer and his wife," Mrs. Boddy and Ramesses II. ring the changes. Mrs. Boddy, we are informed, "is rather particular" in regard to native dinners, and (we are thankful to add) to riding cycles she prefers a donkey. Rear-Admiral Blomfield will be charmed to hear that he "is a typical naval officer, and a perfect gentleman," while Mrs. Blomfield is "one of the permanent queens of our Anglo-Egyptian society." The good taste of these descriptions is equalled by the fatuity of the lettering beneath a "snapshot" of Ramesses II.: "I laid my kodak on the plate glass above his face at Gizeh and took the picture. I could never have approached Ramesses the Great thus in his lifetime, 3,000 years ago!" As an example of accurate study of Biblical Egyptian archaeology we may cite Mr. Boddy's statement that Tell-el-Maskhûta, excavated by M. Naville, is the site of the store-city Ramesses. As a specimen of the "art of sinking"—such as when he "penned these words of description one afternoon in April"—the sequence of the following sentences is unsurpassed: "'Out of Egypt have I called my Son.' A very large proportion of the employés of the Canal Company at Ismailia are Greeks." Mr. Boddy "apologizes for indifferent and changeful rendering of Arab words," but his sins in orthography are really beyond excuse. He delights in airing his Arabic, which is past all toleration. The mere reader of guide-books could correct his "Oh ha ya riglak," "Oh ah giméénak," "Kulass Kowarg," "Nusranim," "Kalisch" (not the German commentator, but the canal of Cairo), and "the battle of the Kərbela where Hassein was slain"; and one would think any resident in Egypt would know better than to spell Mr. Coillard and Harrington Bey's names wrong, to say nothing of Marriette and Ozymandius, &c. It will give extreme pleasure, no doubt, to the ex-Professor of Ancient History at Trinity College, Dublin, to find that, in an extract from "an article of some value in the *Nineteenth Century* over the signature of J. P. Mahaffy," the dynasty which he has made his special study is referred to (as elsewhere) under the name "Ptolmaic." We wonder whether Mr. Boddy ever recites that exhortation about "some other discreet and learned minister" with the least tinge of self-criticism; and we are relieved, for the sake of our universities, to notice that, although he styles himself F.R.G.S. and Member of the Imperial Geographical Society of Russia, he does not append the letters M.A. What manner of person will read this book it is difficult to imagine.

Java is known to be one of the loveliest places in the world, and yet it is a spot not often selected by Englishmen for a pleasure trip. For this neglect more than one reason might be assigned. In the first place—owing to monopoly rights in steam navigation—passenger freights all over the waters of Netherlands India are exceptionally high; secondly, Java lies southward of the

beaten line for a tour round the world; and to conclude, if not nowadays, at all events in the past, the general policy of the Dutch administration has certainly not aimed at exploiting the beauties of their Indian possessions for tourist purposes. And yet the Englishman who is equipped with some French and a few sentences of Malay (the easiest of languages) could find his way about Java without much difficulty, and probably there is no country in the world possessed of equal natural beauty in which the system of trunk roads is so excellent. What travelling in Java is really like those who care to know may find set out for their benefit in the pages of *Facts and Fancies about Java*, by Augusta de Wit, of which a copy has been sent to us by the English publishers, Messrs. Luzac & Co. The author, who has divided her work into thirteen chapters, and enriched it with sixteen appropriate illustrations, deals more particularly with local scenery and native life. She is not fully conversant with the grammatical usage of the words "shall" and "will" or "should" and "would," but she nevertheless must be credited with very considerable descriptive powers, and an occasional quaint neatness in her way of putting things which adds to the attractiveness of her style. To give an example: to sit, in a tropical climate, on a chair stuffed and upholstered in velvet is, we are told, "to realize the sensations of St. Lawrence without the sustaining consciousness of martyrdom." The Javanese language comprises separate forms of speech to be used by one who addresses a superior, an equal, or an inferior. It is interesting to learn from this book—what is no doubt true—that this circumstance greatly perplexed the missionaries who translated the Bible. There is, in fact, much that is interesting, much clever word-painting, to be met with in this volume; nevertheless, there are also here and there a few curious errors. For instance, the author says that there are no operas in Java; well, the present writer has personally seen French opera played at the theatre in Batavia, and would be much surprised to learn that in recent years the French company, formerly subscribed for by the European residents every cold season, has ceased to perform before Batavian audiences. "Batavia society is as full of coterias as a pine-apple is of seeds": "pine-apple" should surely have been *pomegranate*. One more example. When speaking of sacrifices which—in the agricultural districts—Javanese sometimes offer to certain tutelary spirits, the author says that these sacrificial rites are distinguished from those of every other nation and religion by the belief that "of the food offered....." the deity enjoys "the savour only." This notion must be set down as one of the author's "Fancies about Java," it is certainly not one of the "Facts." The work has been printed in Holland, apparently at Leyden, by Messrs. Brill, and as a melancholy consequence its pages are bestrewn with many easily avoidable misprints. Nor is this the only instance to which we could point where carelessness has been exhibited in the reading of proof-sheets when Dutch printers are setting up type in English.

RECENT WORKS ON PLATO AND ARISTOTLE.

The Education of the Young in the Republic of Plato. By Bernard Bosanquet. (Cambridge, University Press.)—The portion of the 'Republic' which has here been translated by Mr. Bosanquet has been selected as containing Plato's scheme of primary education. The study of these books (ii. 366 to end of iv.) may fitly serve as an introduction to the later books which contain the Platonic scheme of higher education, and so to the 'Republic' as a whole. Mr. Bosanquet is already well known to students of classical philosophy by his admirable 'Companion to Plato's Republic.' The present work is of much smaller scope and addressed to more

elementary students, but it exhibits the same features of scholarly care, maturity of thought, and lucidity of expression. The translation is supplemented by brief foot-notes, which contain much that is valuable for the elucidation and illustration of the text, where English readers are likely to find it obscure or difficult. The concise introduction on Greek and Platonic methods of education, also, is just what younger students of pedagogics are likely to need.

The Ethics of Aristotle. Edited, with an Introduction and Notes, by John Burnet. (Methuen & Co.)—That the exhaustive notes of Prof. Stewart and the minute textual revision of Prof. Bywater should be followed after so short an interval by a complete edition of the 'Ethics' is a fact which does credit to the industry of English students of Aristotle. Prof. Burnet, however, is something more than an industrious and well-informed scholar, and in his present edition of the 'Ethics' he gives us something better than a mere *réchauffé* of familiar comments. He treats his subject, as a whole, from a comparatively fresh standpoint, and gives an able presentation of views which possess, at least for any but foreign critics, something of the piquant flavour of heterodoxy. While this naturally implies that he has failed, or rather avoided the attempt, to produce an edition likely to supersede those already in the field and to become the standard edition, it also implies that he has to a great extent succeeded in evading the well-worn groove of the commonplace text-book. That "the 'Ethics' is, and from the nature of the case must be, a dialectical and not a demonstrative work," is the main thesis which Prof. Burnet endeavours to establish by his book; and the most striking inference which he draws from this conclusion is the vindication of books v.-vii. as a genuine portion of the Nicomachean (rather than Eudemian) ethics. There is no doubt that the verdict of such writers as Grant and Munro with regard to these books needs careful reconsideration, and Prof. Burnet deserves gratitude for the way he has reopened the question; at the same time, his own treatment of the question is somewhat meagre, and he has been content to meet the detailed arguments of the separatist critics with a few general and *a priori* considerations rather than by an exhaustive elenchus, with the result that his defence appears somewhat unconvincing. Another effect of the present editor's view as to the thoroughly dialectic character of the treatise is that it enables him to set aside, as a matter of scientific principle rather than of mere conservative bias, most of those hypotheses about "dislocations" and "duplicate passages" which figure so prominently in the work of recent critics; for, as he pertinently observes (p. xvii), "if it can be shown that these apparent duplicates are really successive applications of the different dialectical *τόποι* appropriate to the subject, the critical problem does not arise." The discussion of these and other general questions which concern the theory and practice of Aristotle with regard to scientific method occupies the greater part of the "Introduction," which is written with admirable lucidity. As might be expected from his view of the character of the 'Ethics,' as a gradual critique of *ἐνδοξα*, the editor has paid special attention in his commentary to the evidences which bear on the relation of Aristotle's views to those of his predecessors; and one chief merit of the present edition undoubtedly lies in the fulness with which it brings out the extent of Aristotle's dependence on the formulated doctrines of Plato and his immediate disciples—a dependence which earlier editors too commonly ignored. The frequency with which the 'Philebus,' for instance, is referred to in the 'Ethics' is a striking example of this dependence; and Prof. Burnet has carefully noted most of the important parallels. A few addenda may be here suggested: A 12, 1102^a 1, τὸν τιμίων, cp. 'Phileb.,

64c; B 5, 1105^b 21, *πάθη, κ.τ.λ.*, cp. 'Phileb.,' 47e ff.; H 14, 1154^b 7, "the sub-conscious," cp. 'Phileb.,' 43b ff.; H 11, 1152^b 16, *ἐμπόδιον τῷ φρονεῖν*, cp. 'Phileb.,' 63d. The notes on book v. show that the 'Laws' also has been searched to good purpose. Another useful feature is the printing of the parallel passages of the Eudemian ethics beneath the text of the Nicomacheans, for which they often provide a valuable commentary. The general "Introduction" is supplemented by concise "Introductory Notes" dealing with the particular subject-matter of the books to which they are prefixed; and the work is completed by commendably full and careful indexes. We have observed but few errors of revision: in p. xxxviii n. "EN. 1042a, 27," seems meant for EN. 1142a, 27; and in the quotation from 'Tim.,' 69a, on p. 11, occurs an awkward omission of *ὑλῆς*.

Chapters from Aristotle's Ethics. By J. H. Muirhead. (Murray.)—Prof. Muirhead's book on the 'Ethics' is well fitted to meet the needs of Extension students and others who, though ignorant of Greek, are interested in moral philosophy and its history. As "an attempt to bring some of the leading conceptions of the 'Ethics' into connexion with modern ideas for the sake of the general reader," it is more successful than might have been expected, and should prove valuable for use in the lecture-room. The greater part of the volume is occupied with an exposition and critical discussion, from the point of view of a modern idealist, of Aristotle's views on happiness, the soul, virtue and the virtues, friendship, and pleasure; to which is appended a translation of selected passages from the 'Ethics' bearing on these and kindred topics of primary importance. It is evident from the translation that Prof. Muirhead is a well-informed scholar as well as an ardent moralist; and he writes with clearness and vigour. In a book where Aristotle is illustrated from Ruskin and Browning and Rousseau and Hobbes, not to mention the lesser lights of to-day, the philosophical "English reader" is sure to be interested; nor will he easily find a more sound and thoughtful handbook to the 'Ethics' than this.

SHORT STORIES.

THERE is no lack of substance in Mr. H. Rider Haggard's last volume of fiction. *Black Heart and White Heart* (Longmans & Co.) is the title of a collection of three narratives, of which the first, and shortest, gives its name to the volume. The other two, entitled 'Elissa' and 'The Wizard' respectively, are of considerable proportions, and require no little time to digest. All relate to Africa, and, of course, are more or less filled with adventure and incident. Of 'Elissa' the author tells us that it

"is an attempt, difficult enough, owing to the scantiness of the material left to us by time, to recreate the life of the ancient Phœnician Zimbabwe, whose ruins still stand in Rhodesia; and with the addition of the necessary love-story, to suggest circumstances such as might have brought about, or accompanied, its fall at the hands of the surrounding savage tribes."

The "necessary love-story" is one with which some of Mr. Rider Haggard's readers will not be altogether unfamiliar, and the best we can say of it is that it serves. 'The Wizard' has perhaps more elements of popularity. It is "a tale of victorious faith," and recounts the trials and death of a modern missionary in Central or South Central Africa. The first and shortest story concerns the affairs of the Zulus before their last war with the English, and is the most agreeable narrative of the three. We cannot express an enthusiastic opinion of the volume as a whole, beyond saying that it provides much light reading and a wealth of illustrations within its covers.

From Door to Door. By Bernard Capes. (Blackwood & Sons.)—There is distinction in

every page of this most original collection of stories; but their brilliancy may perhaps be said to be obscured by excessive scintillation. Mr. Bernard Capes has a keen sense of the value of the right word; yet he constantly overburdens his ideas with an embarrassing richness of language, just as he also delays the movement of his dramas by a needlessly profound analysis. Both tendencies are illustrated in 'A Coward,' a story that tells of an explosion at a bazaar, followed by a devouring fire, from which escape is impossible. In the brief moments which intervene between the shock and its inevitable issue, the coward, who happens to be carrying a revolver for the set purpose of enabling him in such an emergency to choose the less painful of two deaths, reviews the situation in nine pages. Here is an example of the author's analytical method, reminiscent of Mr. Henry James, and with perhaps a fainter echo of Mr. Meredith:—

"Succeeding this (the sentiments were momentary) a rallying perception of the extravagance of his alarm led to another of some preposterous dream in process of declaring itself a reality. He felt the dust, that had been blown into vacant chambers of his mind, swiftly withdrawing to the attraction of a neighbouring enormous light."

A lady entreats him to use his revolver upon her child, and so save it from the torture of death by burning. But it has only one charge, and he proceeds to debate on the effects of this if employed upon himself:—

"Supposing the bullet, misdirected by his shaky hand, were to fly a thought wide of the vital mark, crippling, and withholding him, possibly, in the throes of an exacerbated consciousness, from that last hope of despairing flesh—the hope to discount a little the awfulness of personal catastrophe by physically battling with it to the last?"

Yet Mr. Capes is not without a sense of humour, tinged also with a certain academic taint. He gives proof of it in an amusing extravagance called 'A True Princess.' The princess, a type of highly crusted aristocracy, resigns herself to death by hysteria because she inadvertently "mixed her ancient blood with shame," having caught an influenza from a common maid-servant. She is only induced to recover on being assured that the girl in her turn had taken it from a nobleman. In the pompous person of her brother, whose profile is suggestive "of a particularly supercilious llama"—when he walked to the fireplace "he lifted his coat-tails to the glow, as if he were uncovering a relic"—Mr. Capes actually burlesques his own highly Latinized mode of speech. "This cold," he says,

"must not be lightly appropriated by some inconsiderable proletariat.....And, as to the young woman, we must consider how best to mark our sense of her—transubstantiation, shall we call it? She gains the position, you will understand, of a kind of atmospheric bastard; and as such she must be permitted certain privileges."

It is evident, however, that the modesty of Mr. Capes sets little store by such gifts of language, or else he forgets that he has already described the speaker's expression as one that "gave earnest that his years were well in advance of his intellect." But if the style of his work may seem to some at one time to smack of the Final Schools, at another to be too elaborately embroidered, there can be no question of the charm of Mr. Capes's whimsical fancy, the vigour and versatility of his craftsmanship. 'The Foot of Time' should be an artistic joy to the symbolist, though the Philistine may permit himself to question whether the line between the subjective and the objective has been drawn with enough firmness. 'The Chapter's Doom' is a vivid story, not overwrought in the telling. 'The Scatterling and the Aurelian,' if a little studied and conscious in its manner, is a close appreciation both of nature and humanity. In a word, this collection shows Mr. Bernard Capes to possess a mastery of almost every material except the commonplace.

Eleven short stories and a short drawing-room comedy are included in *The Way of the World*, by Gilbert Croft (Drane), and the little comedy makes the best reading that the book contains. Most of the subjects dealt with are fairly familiar to readers of fiction, but none of the topics is mishandled or vulgarized. They are all carefully polished, and, within the limits of the writer's abilities, the most is made of the material. The volume is light literature, and will be found agreeable to read.

For the Queen in South Africa, by Mr. Caryl Davis Haskins, published by Messrs. Putnam's Sons, is a volume of short stories, of which only one is concerned with the present war. They are suitable for boys.

The Librairie Plon publishes some stories by M. Paul Bourget under the title *Drames de Famille*, which have met with much success in France, are gracefully written, and less heavy than some of the author's work.

ENGLISH POETRY.

WHEN a poet is freely misquoted and annotated like the Greek tragedians, one may be pretty sure that he has become classic. Both these privileges are now being accorded to Tennyson. Mr. Churton Collins, in his edition of *The Early Poems of Alfred, Lord Tennyson* (Methuen & Co.), has made a careful record of the various changes which the fastidious taste of the poet suggested before he could satisfy himself. He has even noted that "through" and "though" are given as "thro" and "tho" at different times, and similar minute changes. He has also reprinted suppressed poems, and supplied passages which Tennyson may have imitated or recalled when he wrote. What Tennyson would have said to these last two kinds of activity is pretty well known, and it is really rather hard to revive lines like

Stand off, or else my skipping-rope
Will hit you in the eye.

Much of the annotation and of the introduction has already appeared in a previous book by the editor. His erudition goes too far. Passages which cannot be recognized as parallel are introduced. The soul coming to the mouth in a passionate kiss need not be referred to Achilles Tatius, and a natural expression like the pearl of the morning requires no annotation at all. All these variants and parallels become wearisome. Nevertheless, the notes are not complete. 'The Lyrical Poems of Tennyson,' in Mr. Rhys's edition, gives:—

And o'er the hills, and far away
Beyond their utmost purple rim,
Beyond the night, across the day,
Thro' all the world she follow'd him.

But Mr. Collins does not mention any form of these lines except the later and simpler one. The man who suggested 'A Character' is only given as Mr. S.—Is there any question that it was Sunderland? A notable diarist wrote of him as "a most extraordinary and brilliant person who lost his reason and ended, I have been told, in believing himself to be the Almighty." There is a letter of Thackeray, too, about him as "the hero of the Union.....His name is Sunderland, and he is certainly a most delightful speaker, but he is too fond of treating us with draughts of Tom Paine." Tennyson chose the right word; it is a pity that an editor of his poetry should not take more trouble to print it. The introduction has

All the grace of all the muses
Often flowering in one lonely word;

and

For some three careless moons
The summer pilot of an empty heart,

which is pretty nonsense, like the mutilated quotation from 'Timbuctoo' on p. 19. On the next page is "Maplethorpe" for Mablethorpe with a reference to 'Life,' i. 46, instead of i. 20. Looking up casually another reference to the same source, we find that wrong too. Such

carelessness is not scholarly, any more than *πολιτικά*, or "Rosetti," or Homer, Od., 69-70! Is not

He clasps the crag with crooked [not "hooked" as given] hands

rather odd as said of an eagle? Here may be a possible reminiscence of Virgil's

Prensantemque unciis manibus capita aspera montis,

but we lay no stress on the suggestion. The notes are occasionally irritating. Such a comment as "The 'angry' cheek" is a fine touch" is only fit for a school edition. Is not 1'167 more like one and a sixth than "one and a sixteenth"? The note as it stands (p. 265) appears to be hardly satisfactory. As a critic Mr. Collins is not particularly judicious, and far too fond of the superlative. We do not think, for instance, that

A tear
Dropt on my tablets as I wrote

is "one of the falsest notes ever struck by a poet." 'Enoch Arden,' once again we may say, is not a studiously simple narrative. We cannot feel that 'In Memoriam' amounts to "intolerable affectation" in the passages quoted. Poetry "has now almost universally become a sense-pampering siren," we read in the introduction. This is sad; only if we are to go back to the older masters, our Goethe and our Tennyson, let them be correctly printed. The 'Bibliography' does not describe the differences between the various issues sufficiently, and there is no index of first lines.

From Blake to Arnold: *Selections from English Poetry (1783-1853)*. With Introduction, Critical Essays, and Notes, by C. J. Brennan. Edited by J. P. Pickburn and J. Le G. Brereton. (Macmillan & Co.)—The larger number of pieces in this selection are taken from Blake, Wordsworth, Shelley, Keats, Poe, and Arnold. More sparsely represented are Burns, Scott, Coleridge, Landor, Lamb, Campbell, Elliott, Cunningham, and Byron. We have no desire to quarrel with the choice, although every anthology of the kind lends itself to caviar, and the prominence assigned to Blake and Poe is perhaps rather an expression of personal temperament than of catholic judgment. The critical introductions, general and particular, for which Mr. Brennan seems to be responsible, are full of interesting matter, and contain a sober and suggestive treatment of some of the wider questions of poetics, such as the nature of poetic imagination and the historic development of nineteenth-century romanticism. But they are in parts rather difficult and abstract reading, barely in place in a little book which the editors consider "likely to be, for some students, an introduction to poetry." Like so many writers of school-books, Mr. Brennan does not quite realize that the object of a school-book is not to enable the writer to liberate his soul. He is anxious to "express thoughts which have been for some time habitual with him," and to "formulate essential poetic theory, in so far as he seems to himself to comprehend it," and he pursues these ends, without reflecting that a simpler and more concrete treatment would really have provided a better "introduction to poetry" for tyros. The notes are, on the whole, sound and useful, although they contain some unnecessary philology, and occasionally lapse from right proportion. "Protect them with thine influence," cries Blake of the flocks to the evening star. A note is hardly called for at all; and assuredly the longest note in the book, a disquisition of three and a half pages on the astrological sense of "influence," with innumerable examples of the ways in which Shakspeare, Milton, and others use the word, is out of place.

SCOTTISH HISTORY.

THE first volume of the *Records of Old Aberdeen, 1157-1891*, edited by Mr. Alexander Macdonald Munro (New Spalding Club), consists mainly of extracts from the minutes of

the town council of Old Aberdeen, beginning with December, 1602; extracts from the treasurer's accounts for 1661-2; the merchant-burgers' rolls; and selected records of the trade corporations. James IV. created Old Aberdeen a free burgh of barony in 1489, and a few years later the town possessed a university. When the student reads of the extensive jurisdiction exercised by the council, the minute regulations of trade and police, the rigorous penalties enforced, and the manifold details of civic life here recorded, he finds it difficult to realize that the number of inhabitants within the liberty of the burgh in 1636 was no more than 829, including 286 children. The valuation roll of 1796, also here printed, shows a rental for the whole city of 540*l.* 13*s.* when the population had increased to 1,100. Far more than 10 per cent. are there set down as paupers. All such burgh records are historically valuable for the insight they afford into the town life of the people, their customs, morals, and trade, but they are specially interesting in such a case as that of Old Aberdeen. The town had its serjeant, with a salary of 18*l.* scot, a suit of clothes once in two years, and sundry fees. It boasted of a drummer boy in uniform; and almost every trade was represented among the burgesses except that of the bookseller. The baillies ruled with a rod of iron. Obstinate thieves are hanged. Isobel Jemson, convicted of stealing, is to be "tirrit fra the vest up and skurgethrow the towne." A young boy for the same offence in 1699 is sentenced to be tied to a stake "and his luggs nailed to the samem, and brunt on the cheik." Beggars are banished or otherwise rigorously dealt with. Paupers recognized by the session must carry on their breasts "ane floure de luce in leid," and paupers of the parish, who are only allowed to enter the town on Sundays for service, wear "ane star in led." In 1606 it is decreed that all inhabitants must attend the preachings at the kirk of St. Machar twice on the Sunday and once every Wednesday. The guidman and guidwyff of the house "contrawenen" will be fined 6*s.* 8*d.*, and a servant 2*s.* Repeated ordinances are directed against the crime of being seen in the streets on the Sabbath. Most noteworthy are the recorded convictions of scolds, "flytters," and "selanderous banneris and suerieris," where the *ipsissima verba* of the delinquents are reported. Thus Cathrin Lyne is convicted

"for miscalling of the said Alex^r Forbes baillie be calling of him suetie hat, clipit breis and blottit hippis, and saying to her guid man, ar thow takin at thai bonnat to ane skait cretor."

There was clearly something wrong with the baillie's garments, and though the language may sound terrible to Southern ears the offence seems hardly to justify the perpetual banishment of the culprit from the town, or, in default, being "skurget nakit and brunt on the cheikis." The value of such records as this to Scottish philologists is obvious. There are, indeed, some words not to be found, or inadequately interpreted, in Jamieson's 'Dictionary.' There is, moreover, a special interest in tracing the gradual Anglicizing of the language during the two centuries. In the first decade of the seventeenth century we have, as a rule, the present participle in *and*, and plurals of nouns in *is*. In the middle of the century they are the exception, though *lyand*, *disobeyand*, and *compeirand* die hard. In 1643 we still meet with "the brig," and in 1661 "biging the dyck," but in 1692 we have "building ane bridge." In the early years of the century it was always "Auld Aberdeen"; towards the middle *Old* competes with *Auld*; and soon after *Auld* is written no more. It is to be hoped that Mr. Munro will add to his second volume a complete glossary. The Scottish Text Society are doing good work by supplying their editions of the Scottish classics with excellent glossaries, but these do not generally enlarge the vocabulary of Jamieson; whereas since his day the Privy Council

records, Town Council records, Treasury registers, and Kirk Session registers, and sundry publications of household expenditure, have yielded to the student abundant philological materials not always sufficiently utilized.

In his *History of the Highlands and Gaelic Scotland* (Gardner), Dr. Dugald Mitchell has succeeded in producing a highly readable compendium of all that has been written by modern authorities on the subject of Celtic Alban, convenient in form and moderate in price, which should be in the hands, not only of Highlanders, but of the large numbers of Southerners who yearly flock to the North for recreation, but for the most part know little or nothing of the story of the land and people. Mr. Lang has said there should be two histories of Scotland: one fictitious or legendary, embodying all the fair inventions of Boece and his kind; the other reviewing the stormy annals of the country, its dynastic and aristocratic convulsions, and the evolution of its modern history by so much as can be compassed of the dry light of truth. That writer has conscientiously taken the more pedestrian course, but has enlivened his recent work with so many characteristic quips and japes that it possesses all the interest of a polemic. Dr. Mitchell in his field has, we think, taken almost too much pains to avoid popular anecdotes and legends, although, as he justly remarks, "tradition is, as a rule, unwritten history, round which have gathered glorifying accretions." Celtic tradition, he might have added, is systematic and professional, and the mediæval and later MSS. embody the oral teaching of many generations of previous historians. We are the more disposed to welcome a book of this kind in that the current histories have more or less obscured or neglected the perennial influence of Gaeldom upon Scottish history. Among the various races which struggled for supremacy in North Britain, it cannot be denied that the Dalriad Scots with their Pictish congeners first emerged as consolidating the Scottish kingdom, imposing their language pretty generally over the country (the Lothians always excepted), and furnishing that Gaelic race of monarchs whose blood is not yet extinct, however Teutonized, on the throne of Great Britain. In the period of Norman influence under the successors of Malcolm Canmore the Celtic element becomes less and less potent among the earls and baronage; large Teutonic settlements are found in towns, soon modified no doubt by the accession of *nativi* or other refugees from the country; a foreign church organization grows powerful, and Celtic usages are generally modified by feudal institutions. Yet though the Lowlander began to change his speech, and the mail-clad baron from the South to alter the centre of gravity of the body politic, the idea of the old state of things was maintained by many a wild Scot, a Donald Ban, a MacWilliam, a MacHeth, whom Galloway or Moray provided with enthusiastic followers; and on the western isles and mainland, where the Scandinavian grasp was relaxing, another great Dalriad house, the race of Somerled, was establishing a Celtic sovereignty. This process had been little interfered with by successive kings of Scots, and Malcolm IV. found himself making a treaty with the *regulus* of Argyll in 1159 on something near equal terms. After the war of independence, in which Bruce found himself naturally opposed by Alexander of the Isles, that chief was shelved in favour of his brother Angus Og, and feudal relations between Angus and the king accompanied the large accessions of territory which aggrandized the *Ri Innse-gall*. This Macdonald sovereignty has always to be reckoned with down to the annexation of the Lordship of the Isles in 1540; frequently in open antagonism to the Scottish monarch, as was Donald at Harlaw, or John after Douglas's murder by James II.; often in alliance with the English king, as John of the Isles with Edward IV., and the much harassed

Donald Dubh with Henry VIII.; but always representing something a little higher than the family aggrandizement which was the constant aim of such Scottish nobles as Douglas and many another—namely, the solidarity of the Gael as representing the old rulers of the land. With the downfall of Macdonald Highland history takes the form of internecine strife between clans and septa of clans; struggling between landed superiors and possessors by the "Coir a' chlaidhimh" for the forfeitures and wrecks of old houses; Argyll and Huntly pressing them, from north and south, with feudal encroachments, and fattening on such distresses as those of the Macgregors and Clanchattan. Yet ever and anon a quasi-national cause has united these struggling elements on a scale which has made a landmark in history, as in the seventeenth and eighteenth centuries, and there is something a good deal wider than the clan spirit in the Jacobitism of Alastair MacMhaighstir, or even of Duncan Ban or Rob Donn. We are not sure whether this leading feature in the history of Scotland has been quite sufficiently emphasized by our author; but he does not leave it unnoticed, although there is a certain absence of accentuation of salient points, and occasionally a want of style which makes the narrative less vivid than it might be. On the whole, he deserves the praise of accuracy, the best recommendation for a text-book, as this should become. We doubt whether the errant monk of Man can be identified with Malcolm MacHeth. The better opinion seems to be that he was blinded, and at Biland, six years before the true Malcolm was released. The author's derivation of Dunedin from Aedan is plausible, though Saxons will probably maintain the anachronism as to Edwin of Deira. At any rate, Dunedin was so named in the sixth century; Edinburch was first used in the time of David I. Dr. Mitchell seems reasonable on the vexed question of Pictish ethnology. While accepting the conclusions of archaeology as to an early "Iberian" race leaving its traces among the Celts, he is not convinced by Dr. Rhys that the historical Picts spoke anything but Gaelic. With regard to the composition of the clans, the writer, in opposition to Skene, is inclined to adopt the genealogies of the Irish MSS. These organizations came into being in the course of the fourteenth century, only three clans being mentioned during the time the Mormaers of provinces were still in power. Most of those in the Irish genealogies are placed in Northern and Central Scotland, where one would hardly expect them; but no doubt there were migrations on a great scale after the conquest of Moray. In the account of the Munroes their ancestor is given as Hugh Munro of Foulis, 1126, which is inconsistent with the theory that they spring from the Cathanaghs, who accompanied Angus Og's Irish bride to the Highlands. How close were the relations between Ireland and the Western Highlands, especially after this date, is a point always to be kept in mind. When McDonalds, M'Alisters, McClintocks, and McNeills fled to Ireland after the conquest of Kintyre, in the reigns of James VI. and Charles I., they were only rejoining their relations of the Glens and the Route. Alastair "Colkitto's" Irish force contained probably many clansmen. The "assumption" of a Breton origin for the Stewarts or Fitzalans is probably based on fact. We shall look for more light on this subject at an early date. The flight of "Fleance" to Brittany is probably a fable. The Highlanders did not owe much to that royal clan; but when a man of the race came among them and endeavoured to understand them, as James IV. and V., they showed they could appreciate him. The weakest of the line was the most cruel, and directed Highland policy from a distance. The chapters on Celtic antiquities and the pre-Celtic remains of the Stone Age; the account of the Celtic Church and Celtic laws, the latter based on "tribal" oligarchy with collective ownership

of land among the ruling family; and the histories, now so often told, of the Jacobite insurrections, are intelligently compiled, and the volume is both full and useful.

OUR LIBRARY TABLE.

MR. CLODD has written a pleasant book in *Grant Allen, a Memoir* (Grant Richards). That he somewhat overrates his friend's originality is pardonable enough, and he is quite alive to the curious limitations of that friend's clear and acute intellect. The serene courage with which Grant Allen bore poverty—he was once, we have been told, so poor as to make a voyage to the United States before the mast—his sterling integrity, and his scorn of anything mean or tricky cannot be sufficiently praised, nor can any one look at the bibliography appended to this volume without being astonished by the writer's amazing industry and versatility. Much as we admired Grant Allen's powers, we were hardly prepared for such a list. A pleasant description of one of his visits to the Riviera is given by Miss Bird:—

"There was always a sort of tussle as to who should walk with Grant Allen—and no wonder—for could his talks on these occasions have been recorded they would have furnished exquisite new chapters for 'The Evolutionist at Large,' or 'Vignettes from Nature.' He would stop at a rosemary-crowned bank, take out his pocket-knife and begin to scoop, and from a special spot, to untrained eyes looking a mere grey tangle, he would dig out a cork-shaped portion of earth and show you the nest of a trap-door spider. Or he would suddenly kick away a big stone in his path and reveal the snugger of a scorpion; or he would gather a blossom, and handing round his inseparable companion, his pocket lens, would describe with enthusiasm the subtle devices by which at a special moment in its life the expanded blossom compels the visit of the pollen-carrying bee or other insect. His keen eye was always the quickest to discover the first anemone of the spring or the earliest grape hyacinth. He knew exactly not only where to look, but the day of the month on which the opening flower was due. His discourse on natural miracles was permeated to the core by his evolutionist views, making one realise, that to the flower, as to the insect, life is a struggle as ceaseless and inevitable as it is to human beings.Almost every day we had a picnic, each person carrying his own simple lunch. Grant Allen never started with us—the morning was the time he gave to work. We named a favourite spot, and when his task was over he and his wife (and his son when there for the holidays) used to join us. The myrtle bushes abounding at the Cap supplied us with perfumed springy couches. It was a favourite trick to walk slowly backwards into these compact wind-cropped masses; and as we crushed our way leisurely down, the air became charged with delicious resinous exhalations. The myrtle bushes were so springy and elastic, that after such apparent rough usage they speedily raised their heads again. Unlike some writers who, in company, are dumb, Grant Allen never spared himself, but always gave the best that was in him, always assuming an interest on the part of the listeners, and always accommodating his talk to the least intelligent among us."

In *Travels in England* (Grant Richards) Mr. Le Gallienne indulges his sentimental, frankly hedonistic, irresponsible vein to the full. His writing is easy, often pretty, but it wearies very soon. For the author has no scruples about the undue intrusion of the Ego; indeed, his pleasure in his own moods and fancies, his own ignorance of the things an ordinary man knows, is extraordinary. A sentimentalist can always make bricks without straw, spin fairy scenes and fancies out of himself, but where plenty of material is available deliberately to avoid it for naïve indulgence in these personal confidences amounts to a conceit not easily justified. Irritating is the supposition that few care for Hazlitt or 'The Compleat Angler.' These tastes are no speciality, though Mr. Le Gallienne's equipment is odd in many ways. A common arum, which we thought every child knew, is to him a "heart-beating discovery," the occasion for fortunate ignorance. At Stratford-on-Avon he raves about a single glimpse of Sarah Bernhardt. At Evesham he is moody and thinks

that country girls are only "pretty in picture books." We happen to know that district well, much better than Mr. Le Gallienne, and we can only ask, Where were his eyes? Beauty is by no means rare, or good rustic talk either—more pointed than that given here. Mr. Le Gallienne might have heard of Mother Shipton, of much local romance, even of fighting parsons, but his aim seems to be to draw out himself more than the people he visits. Pleasant, however, to read is his appreciation of that accomplished poet and botanist, Lord de Tabley. Here self is forgotten and we get generous and good writing. Mr. Le Gallienne's sympathy for the work of others is an engaging quality. Only we remark that the new poetry seems, like Mr. Hannibal Chollop, badly in need of being "cracked up."

In *A Peep into 'Punch'* (Newnes) Mr. J. H. Schooling has tried to get in too much. There are a great many pictures reproduced, but on so small a scale that they often lose their effect. The letterpress, too, is poor, being, in fact, rather cheap journalism.

MESSRS. CHAPMAN & HALL publish *Cecil Rhodes, his Political Life and Speeches*, by Vindex, a volume which produces on the reader's mind the effect intended. The connexion of Mr. Rhodes with the conspiracy at Johannesburg, and with the Raid itself, is so handled as to make it almost appear consistent with what is called "the great aim of his political life," "a reconciliation and coalition of the two races for the development of South Africa." Some might style it in its later phases "union of Dutch and British to keep down the black majority who are to supply all the labour." The conflict between Sir Charles Warren and Mr. Rhodes over Bechuanaland is fully related, and Vindex certainly establishes the unfitness of Sir Charles Warren for a delicate political task. The jealousy felt by Mr. Rhodes towards the Rev. John Mackenzie comes out fully in the book.

Sir George White, by Mr. Thomas Coates, published by Mr. Grant Richards, is a life of the hero of Ladysmith which calls for no remark. The South African part of it is far from full, and adds nothing to what we have been told by the correspondents whose books we have reviewed.

Exit Party, by Sir F. Young, published by Messrs. Chapman & Hall, will not do much towards destroying the party system, which will not perish until the Parliamentary system itself is undermined by Federalism.

MR. HEINEMANN has issued *The Rise and Fall of Krugerism*, by Mr. John Scoble, formerly Pretoria correspondent of the *Times*, and Mr. H. R. Abercrombie. The authors mean to be fair, and show absence of prejudice to the extent of attacking everybody. Their book is more complete, but less interesting, than that of Mrs. Lionel Phillips; it needs an index. The authors rather diminish their authority by saying that "Dr. Leyds has openly subsidizeda section of the English press."

Politics and Administration, published by the Macmillan Company, is an American work from the pen of Prof. Frank Goodnow, of Columbia University. He explains the "boss" system, tries to prove that Walpole was a "boss," and takes an optimistic view of the future of politics in the United States, remembering that "the development of the corrupt boss in England..... was made use of by our kin across the sea, as a means for the establishment of as responsible popular government as the world has yet seen. Out of the grave of Walpole arose the English Prime Minister of the present."

MESSRS. WARD & LOCK have brought out a reprint in one volume of *Macaulay's Historical and Critical Essays*. The type is small though clear enough, but the double columns are objectionable. Still the book is handy and very cheap. The portraits are so-so.

A CONVENIENT reprint of Messrs. Magnusson and Morris's translation of *The Story of Grettir the Strong*, which originally appeared over thirty years ago, has been published by Messrs. Longman.—Messrs. Blackwood have issued a new edition of Hill Burton's entertaining book *The Scot Abroad*. The printers, however, have religiously retained the mistakes which Burton was too indolent to correct: "Bergwroth," for example (p. 93), for Bergenroth, "Agin" for Agen (p. 243), and "Mandosa" (p. 117). The Latin in the foot-notes is sadly to seek: "time-rat" and "optaert" on p. 109, "scripteres" on p. 135, and "valentissemus" on p. 215 are specimens. The Scot at home seems to have forgotten his letters.

MESSRS. MACMILLAN have added to their new "Library of English Classics" *Tom Jones*. The third edition, which Fielding finally revised, has been wisely followed.

WE have on our table *Johnson and his Circle*, by J. W. Hoste, M.A. (Jarrold & Sons),—*Studies in John the Scot*, by Alice Gardner (Frowde),—*Lyonesse: a Handbook for the Isles of Seilly*, by J. C. Tonkin and Prescott Row (St. Bride's Press),—*Topics on Greek and Roman History*, by A. L. Goodrich (Macmillan),—*Catalogue of Printed Books and Music for the Royal British Commission, Paris Exhibition, 1900* (Edinburgh, Clark),—*The Book of Book-Plates*, April (Williams & Norgate),—*Y Cymmrodor: the Magazine of the Honourable Society of Cymmrodorion*, and *The Transactions of the Honourable Society of Cymmrodorion, Session 1898-9* (64, Chancery Lane),—*The Photo-Miniature*, by J. A. Tennant (Dawbarn & Ward),—*The International Monthly*, Vol. I., No. 3 (Macmillan),—*The Passion Play*, by M. Trench (Kegan Paul),—*The Treasure Temple*, by Bruce Hacking (Digby & Long),—*Steeve the Outlander*, by A. Laycock (Digby & Long),—*The Evolution of the English Novel*, by F. H. Stoddard (Macmillan),—*America, and other Poems*, by B. Shadwell (Chicago, Donnelly, Sons & Co.),—*Doctrine and Doctrinal Disruption*, by W. H. Mallock (Black),—*Elementi di Grammatica Logica*, by N. R. d'Alfonso (Roma, Società Editrice Dante Alighieri),—*L'Origine de la Pensée et de la Parole*, by M. Moncalm (Paris, Alcan),—*Die Heiligen der Merovingen*, by Carl Albrecht Bernoulli (Williams & Norgate). Among New Editions we have *Nellie's Memories*, abridged edition for schools, by R. N. Carey (Macmillan),—*Transformed*, by F. Montgomery (Macmillan),—*In Time of War, Poems*, by R. C. Trench, D.D. (Kegan Paul),—and *Pre-historic Times as Illustrated by Ancient Remains*, by Lord Avebury (Williams & Norgate).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Bennett (E. N.), Christianity and Paganism in the Fourth and Fifth Centuries, cr. 8vo. 2/6 net.
Daubney (W. H.), The Use of the Apocrypha in the Christian Church, cr. 8vo. 3/
Drummond (H.), Stones Rolled Away, and other Addresses, cr. 8vo. 3/6
Player (G.), Via Trita, cr. 8vo. 2/6
Winterbotham (R.), Sermons preached in Holy Trinity Church, Edinburgh, cr. 8vo. 5/ net.

Fine Art and Archaeology.

- Barclay (E.), Homeric Similes from the Illiad Designs, folio, 40/ net.
Schooling (J. H.), A Peep into 'Punch,' cr. 8vo. 5/ net.

Poetry and the Drama.

- Brown (H. F.), Drift, Verses, 12mo. 5/ net.
Clark (J.), A History of Epic Poetry (Post-Virgilian), 5/
Cower (W.), The Task and Minor Poems, ed. by E. Lee, 2/6
Hueffer (F. W.), Poems for Pictures and for Notes of Music, 12mo. 2/ net.
Sutro (A.), The Cave of Illusion, cr. 8vo. 3/6 net.
Tannabill (R.), Poems and Songs, cr. 8vo. 3/6 net.
Van Dam (B. A. P.), William Shakespeare, Prose and Text, 8vo. 15/ net.

Music.

- Sonntag (H.), The Magic Ring of Music, cr. 8vo. 2/6 net.

History and Biography.

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MISS MARY KINGSLEY.

It is difficult in speaking of the premature death of Miss Mary Kingsley not to use language which to those who did not know her, or only knew her, as it were, from the outside, may seem to savour of exaggeration. To those, on the other hand, who knew her as she

was, with all the variety of her richly endowed nature, her commanding intellect, her keen insight, her originality, her tenderness, her simplicity, her absolute freedom from cant or pretence, her delightful humour, her extraordinary grasp of the problems, physical, ethnological, or political, to which as occasion arose she turned her attention, any attempt to portray her character or to estimate by how much the world is poorer for her loss must fall short of the reality.

It is barely four years since the daughter of Dr. George Kingsley, the niece of Charles and Henry Kingsley, became suddenly famous on her return from her second West African journey. And yet so full of intense and varied and beneficent activity has her life been since, so much has she impressed her countrymen by her writings and her lectures, so rapidly has she won the admiration and affection of an ever-increasing circle of friends, that it is impossible in this place to do more than touch briefly upon her main achievements and her claim to lasting remembrance.

Something of her early training and experiences may be gathered from the admirable memoir which she recently prefixed to the collected volume of her father's 'Notes on Sport and Travel.' Indeed, much that she tells us of her father might literally be transferred to herself. Thus, "his fearless, brilliant gray eyes looked right into the hearts of those who spoke with him"; "his conversation, ranging easily through every subject from philosophy to fishing, full of dry humour and flashing with brilliant wit and trenchant repartee, had a charm which was absolutely irresistible"; "he knew books only less well than he knew men, men only less well than he knew nature." Do not these phrases vividly recall the noble, gifted woman who wrote them only a few months ago, and has now fallen a victim to her insatiable desire to help her fellow-creatures, of whatever race and colour, in their distress? This latter characteristic, which must always be associated with her, reminds one of another passage in the aforesaid memoir, where, in speaking of her mother, she writes:—

"The only thing that ever tempted her to go about among her neighbours was to assist them when they were sick, in mind, body, or estate. So strongly marked a characteristic was this of our early home life, that to this day I always feel I have no right to associate with people unless there is something the matter with them."

In this respect Mary Kingsley was as much her mother's daughter as in her love for "the bright eyes of danger," her desire to rove over the face of the earth and to study nature in all her moods and aspects, she held of her brilliant father George Kingsley.

She had made one journey to West Africa—in pursuit of "fish and fetish," to use her own phrase—and had even been persuaded to put some of her experiences on record for publication, before, on her return from a second journey, in the spring of 1896, a chance meeting with a quick-witted journalist on the West Coast boat steaming northward paved the way for such a reception and recognition from the first moment of her landing at Liverpool as utterly surprised her modesty and called out all her keen sense of humour. It then became evident that this second journey must form the main topic of her first book, which, under the title 'Travels in West Africa, Congo Français, Corisco, and Cameroons,' was published in January, 1897. Its appearance was at once hailed with delight by all readers who knew how to appreciate a narrative rich in incident and bubbling over with racy humour, while ethnologists were quick to recognize the advent of a highly trained observer, whose contributions to the study of native customs and modes of thought gained in value from the extraordinary insight and sympathy which enabled her to look at all she saw from the point of view of the peoples

concerned. Prof. Tylor, who soon became one of her most ardent admirers, said pithily on one occasion that no one had ever "seen further into the mind of a nigger" than Mary Kingsley. But it was not only students of folk-lore and of primitive religion who found that a new light had risen above the horizon. The hard-headed, practical traders in West African markets also saw that here was some one who understood thoroughly what they had done in the past for the English flag, and how much more they still might do under more favourable conditions. Hence it was that again and again Miss Kingsley was invited to tell her experiences and expound her views before the chambers of commerce at Liverpool and Manchester.

Not that all her opinions were accepted without question. In particular some of her criticisms of missionary methods and her views upon the liquor traffic aroused sharp controversy. But her replies to her critics never failed to convince any but the most narrow-minded among them of her absolute sincerity of purpose and her scrupulous desire to give full credit for what was good, while emphasizing again the points to which her sound judgment and accurate knowledge insisted that exception must be taken.

Her second book, 'West African Studies,' was more miscellaneous in character than the first, but contained also much invaluable information on matters of religion and social life. One section, however, revealed the writer in yet another light, as an able critic of colonial administration with the courage to put her own ideas into concrete form. Outspoken as was her condemnation of certain features in our colonial policy as applied to these West African regions, I have reason to know that responsible authorities appreciated the true patriotism which inspired her indictment, and were wise enough to listen to what she had to say with respect, if not with full conviction. The key-note of her opinions on all such subjects was struck in one of her last public utterances, the remarkable letter which she contributed to the *Spectator* on January 13th of the present year, under the title 'Efficiency and Empire.' Here she pointed out, in special connexion with the war in South Africa, that our early colonial expansion, in the days of Elizabeth, "was marked by an intense love of knowledge of the minor details," and that such knowledge, which implied a real understanding of alien races, of "their possibilities and powers," was the only true foundation of empire. In these latter days, she argued, "emotionalism," which she defined as "windy brag and self-satisfied ignorance," had taken the place of detailed knowledge, with disastrous consequences. She expressed the hope that recognition of this fact, and a determination to go back to the sounder method, might be one of the many good results of the present war.

And now the voice which in these few short years has uttered so much wisdom, sweetened always by the saving grace of humour and sympathy, is for ever silent. Mary Kingsley, returning once more to her beloved West Coast, took South Africa on her way, in the hope of turning her ability and devotion to some useful purpose in the present crisis, and has died, as she would have wished, at the post of duty. Her death is the fitting crown of a life of noble self-sacrifice, but it may be doubted whether any life so valuable has been lost to the nation since the war began. What her loss means to her friends can only be expressed by the one word, irreparable. I.

THE LIBRARIANS' CONGRESS AT PARIS.

THE Congrès International des Bibliothécaires, which will be held in Paris on August 20th-23rd, is a distinctly happy thought, and the meeting promises to be a success. The president is M. Léopold Delisle, the Administrateur Général of the Bibliothèque Nationale,

whilst its vice-presidents are M. Émile Picot, the distinguished linguist, and M. Deniker, the Librarian of the Muséum d'Histoire Naturelle. The committee is formed of the leading librarians in Paris. Although primarily a congress of librarians, it will appeal strongly to all book-lovers—who are usually a negligible quantity in librarian conferences. This congress is under the patronage of the Minister of Commerce and Industry, and a reduction of 50 per cent. is granted to those who use the State and the Nord railways.

The provisional programme is in four divisions; the discussions will be held at the Sorbonne, and notice of papers must be received before July 15th. A time limit of fourteen minutes is wisely made one of the rules, and another is that no member is allowed to speak more than twice in the same *séance* on the same subject. The fault of most congresses is loquacity, and the extreme difficulty, as well as delicacy, of intimating to a verbose speaker that he has exhausted the patience and interest of his hearers. It is to be hoped that this time limit may be insisted upon. The official language of the congress will, of course, be French, but papers in Latin will be admitted. Papers also may be written in German, English, Spanish, and Italian, but these must be accompanied by a *résumé* in French.

The first division deals with subjects comprised within the limits of the history, legislation, and organization of public libraries, international exchanges, the personnel of libraries, and the qualifications of assistants. The second division is roughly generalized thus: "Bâtiments, mobilier, aménagement des bibliothèques," and the conditions of ancient as well as of modern libraries will be considered. An especially important section of this division will be the consideration of "les précautions à prendre pour mettre les bibliothèques à l'abri de l'incendie." The third division includes the eternal catalogue question; but it will also deal with the "hygiène" of books, and with the best means of preserving them from the various "agents" of destruction. The subject of the conservation and preservation of palimpsests, papyri, MSS., illuminated and otherwise, maps, prints, &c., will also be discussed. The fourth division is confined to the "usage des livres à l'intérieur et à l'extérieur des bibliothèques," and in this division the last section proposes to deal with the dangers of transmission of infection by books in public libraries and the means of preventing the same.

It will be seen, therefore, from the foregoing brief summary that the congress will be of a comprehensive character. It is perhaps hardly likely that any radical change will be effected in the management of either French or foreign libraries, but an interchange of ideas is always useful and often profitable among men of the same calling. The secretary of the congress is M. Henry Martin, of the Bibliothèque de l'Arsenal, Rue de Sully, Paris. W. R.

HUCHOWN'S (?) CODEX.

II. HISTORIA DESTRUCCIONIS TROJANE URBS.

THE alliterative 'Destruction of Troy,' as edited for the Early English Text Society in 1869, did not in its editorial apparatus include any body of notes by way of comparison between the poem and its Latin source. Had it been otherwise my worthy old friend Mr. David Donaldson, lately deceased, might have forestalled the present notes, for the "very fine" Hunterian copy of Guido's 'Historia Trojana' mentioned in the preface can only have been MS. T. 4. 1. Yet in 1869 it would have been not less difficult than it is now to ascertain how that text of Guido differs from other copies, and what contrast these make with the alliterative translation. Copied apparently by an English scribe, this Latin Guido proves by its colophon on fol. 126 to be from an Italian source:—

"Et ego Johannolus [o expuncted and u substituted] de Borrezio Cancellarius ecclesie Sancti Victoris de Arsizate Mediolanen. dioc. hoc presens opus in Beate Agnetis festo finivi Anno domini millesimo tricesimo quinquagesimo quarto pontificatus sanctissimi patris et domini nostri domini Innocencii Pape vi anno secundo Et cicius enim complevissem nisi qui in Reverendissimi in Xpo. patris et domini mei domini Guill' mi de Pusterla permissione divina sancte sedis Constantinopolitan. Patriarche cujus familiaris minimus existo negociis plurimum vacavi utpote sibi nec inmerito perpetim obligatus."

Following this, after a list of Priam's sons, is the odd scribal signature already mentioned, "Nomen scriptoris Ricardus plenus amoris: fframpton:" which will have to be considered along with the docquet of the scribe of the alliterative Alexander piece in Bodleian MS. 264, fol. 208:—

Laus tibi sit Xpe quum liber explicit iste
Nomen scriptoris est Thomas plenus amoris
Qui ultra querit [erasure].

"Qui ultra querit," and the rest is silence, except for the suggestion that "Thomas plenus amoris" mayhap rejoiced in the name of Smythe!

But to return to Ricardus; his scribal handiwork MS. T. 4. 1, has a fly-leaf parchment list of contents written on the verso in his own finely legible hand:—

In hoc volumine continentur libri qui subsequenter intitulantur videlicet

¶ Liber de historia destruccioneis Trojane urbis editus per magistrum Guidonem Iudicem de Columpna Messana folio primo

¶ Liber de gestis magni Regis Alexandri totius orbis Conquestoris folio Cxxvijo

¶ Liber qui intitulatur Itinerarium domini Turpini Archiepiscopi Rauensis de gestis magni Regis Karoli folio Clixjo

¶ Liber domini Marci Pauli de Veneciis de condicionibus & consuetudinibus orientalium regionum fol Clijxx xvijo Qui distinguitur in tres libellos quorum primus sic incipit Tempore quo Baldewynus &c. folio Clijxx xvijo Secundus sic incipit In huius libri continencia &c. folio CCxix Tercius libellus sic Pars tercia libri nostri &c. folio CCxliiijo

¶ Liber fratris Odorici de foro Julij de ritibus & condicionibus Turcorum & Tartarorum folio CClixx

¶ Liber qui intitulatur Itinerarium Johannis Maundeuille militis de sancto Albano in Comitatu hertford. de mirabilibus diversarum provinciarum regionum & insularum Accediam de diuersis legibus & condicionibus sectis & linguis earundem folio CClijxx Jo

On the fly-leaf (recto, upside down) of the folio is a note of sixteenth or seventeenth century ownership:—

Mary Southwell

Oeth this boke.

Each of the texts in the MS. has its importance. The Itinerary of Turpin in this version has in its final chapter a pedigree of French kings, ending thus:—

"Hugo rex genuit Robertum Robertus genuit Henricum Henricus genuit Philippum Philippus genuit Ludovicum Ludovicus genuit Philippum qui nunc regnat.

Explicit: Itinerarium: Turpini: Archiepiscopi: Nomen scribentis benedicat lingua legentis. Amen."

Two Ludovics are here rolled into one, but Philip "who now reigns" must be Philip II., 1180-1223. A bit of scandal on Cornishmen (interesting to me as a student—according to a distinguished and poetical critic—"of tales of tails no longer told") begins a very curious chapter (fol. 190): "De hoc quod Navarri de vera prosapia non sunt geniti." It declares that the Navarrese were of spurious origin, drawn from temporary immigrants:—

"Julius Cesar ut tradidit tres gentes Nubimannos [scilicet] & Scotos & Cornubianos caudatos ad expugnand. Hispanorum populos.....misit," &c.

The presentments of Marco Polo, Friar Odorico de Friuli, and Mandeville have their respective distinctions, the last-named work bearing the date 1356 in its final paragraph. A coeval hand, other than the scribe's, has added, by way of rubric, to the margin of the thirty-second folio of the Mandeville the word "Sparhauke." The specialties of the Guido, meanwhile, are of chief moment, and are long

to tell. When the examination began the task of collation was circumscribed by the entire lack of manuscripts of Guido available in public libraries of either Edinburgh or Glasgow; but the scrutiny of printed editions revealed the distinguishing facts (1) that no print agreed in the numbering of the books observed in the alliterative poem, (2) that none had anything like corresponding rubrics, and (3) that in no print was "Archilocus" (or "Arcesilaus") named first in that list of kings whom Hector slew, which, taken ultimately from Dares Frigius (Meister's edition, Teubner, 1873, pref. ix), is represented in lines 14006-21 of the poem. The accordance between the Hunterian Guido and the poem in the numbering of the first twenty books, as well as its concord in the matter of Achilagon (l. 14008) and Archilocus (fo. 125), both first in the lists, over and above an extraordinary series of harmonies in sub-rubrics not found in the prints, but common to the Hunterian MS. and the poem, established from the outset a body of agreement which, though not having the completeness characterizing the interrelationship of the Alexander in the Latin and in the alliterative translation, yet raised a heavy presumption that this manuscript had been employed by the anonymous alliterative translator.

On the other hand, minor data, such as the presence of "Beelzebub" (l. 4357 of the poem), where the Hunterian MS. (fo. 43) has "Beelin Abach Bel i. deus Zabuch i. musca, hoc deus muscarum," although printed editions have "Beelzebub," satisfied me that the Hunterian MS. would not account for everything in the poem.

A search into eight British Museum copies of Guido and eight Bodleian copies led to the conclusion that very few of these versions were of any material value for the problem. Indeed, the only copies which seemed of use at all from that point of view were the Harleian 51, Harl. 4123, Add. MS. 35295, and Royal 12 D iii, all in the British Museum, and Add. MS. A 365 in the Bodleian, which last I observe is by the same scribe and has the same special rubrics as the Royal MS. 12 D iii. In these various MSS. there are sundry points of contact with the alliterative poem. For instance, Archilocus often heads the inventory of Hector's victims, and I found in Harl. 51, fo. 12, the form "Cethes" for Oetes (Æetes), and in Royal MS. 13 C 12, fo. 13, the spelling "Cetis," tending to explain such forms as Chethes and Shetes in the Troy poem (ll. 323, 361, &c.). But not one of the MSS. presents in its rubrics anything like the array of coincidences shown by the Hunterian MS., particularly in sub-rubrics, many of which appear to be unique. These are most striking in books ii., iv., vi. (special), viii., ix., x., xiii., xx., xxi., xxiv., xxix., xxxiv.-vi., suggesting a possibility, by no means unreasonable, that, as the Hunterian MS. is too portly to be portable, a poet whose more mundane business sent him on circuit might well have used another copy than his own when duty called him from home. But it is for the parallel rubrics to state their own case. In by far the most instances they occur at the precise divisions found in the translation:—

Alliterative 'Destruction of Troy.'	Hunterian MS. T. 4, 1. Folio.
1 Prologue.	Incipit prologus..... 1b
93 Explicit Prologue.	Explicit prologus..... 1b
99 Here begins the first Boke. How Kyng Pelleus exit Jason to get the fles of Golde.	Incipit liber de casu Troje primus de Pelleo rege Thessalie inducente Jasonem..... ad vellus aureum adquirendum.
[Lost in text, but supplied from contents, p. v.] The 114 boke how the Grekes toke lond upon Troy. Cawse of the first debate.	Incipit liber secundus de..... Greceis applicatis in pertinencia Troje.....
373 Jason.	[Passage corresponding to l. 373.] Qualiter Rex Oetes honorifice Jasonem recepit et qualiter Medea..... amore Jasonis fuit capta.
402 The craft of Medea.	
449 The soden hote love of Medea.	

521 Medea.	Sicut primo loquitur Jason Medea.....	8
551 The onsure of Jason to Medea.	Responsio Jasonis ad verba Medea.....	8
560 Medea.	Alia verba Medea ad Jasonem.....	8b
577 The onsure of Jason to Medea.	Alia responsio Jasonis ad Medeam.....	8b
657 Medea.	Qualiter Jason et Medea.....	9
665 Third Boke: how Medea enformed Jason to get the fles of golde.	Incipit liber tercius..... Res et ipsarum serie date Jasoni per Medeam pro aureo vellere acquirendo.....	11
1010 Here begynneth the fourth boke. Of the dystroy of the first Troy by Ercules and Jason.	Incipit liber quartus Qualiter Greecorum exercitus Jasonis et Herculis Troje..... civitatem illam primo diruerunt.	14b
1121 Ercules.	Verba Herculis.....	15b
1363 The taking of the towne.	Qualiter Greci..... intrans ipsam urbem.	18
1385 Exiona the Kinges daughter Lamydon.	Exionam Regis Lamydonem filiam.....	18b
1461 Off King Pryam and his children.	De Priamo..... et filiis.....	19b
2047 Here begynneth the Sext Boke: How Kyng Priam toke counsell to Werre on the Grekes.	Incipit liber vjus Qualiter rex Priamus..... consiliis summittit gentem..... pro..... Greecorum offensione (l. 2095) Quomodo Priamus hortatur..... filios.	24b
2157 Off counsell of the Kynges children.	Responsio Hectoris ad Priamum patrem suum et quomodo prudentersum dedit consilium.	25
2207 The onsure and the counsell of Ector to Priam his fader.	Consilium Paris.....	27
2206 The counsell of Paris Alexander.	Consilium Delphobli.....	28
2440 The counsell of Deffebus.	Consilium Eleni.....	28b
2478 The counsell of Elinus the Byshop.	Quid consiliis Troilus.....	28b
2523 The counsell of Troilus.	Quomodo Rex Priamus jubet Paris..... ut pergat..... in Grecia	29
2591 The ordinaunce for Paris into Grece.	Sicut loquitur Pethileus. [His name is corrupt in many MSS.]	30
2619 The counsell of Protheus.	Qualiter Cassandra regis Priami filia condolet.....	30b
2676 The sorow of Cassandra the Kyngys daughter.	De Greceis inebriantibus de raptu Helenae..... Incipit liber vijus.	37
3532 Eght Boke. Of the counsell of the Grekes for recovering of Elyne.	Qualiter Agamemnon consolatur Menelaum.....	37b
3584 The counsell of Agamemnon to Menelay.	Pollux et Castor paraverunt naufragium.....	38
3673 The downyng of Pollux and Castor.	Descriptio Greecorum qui fuerunt super Trojam (l. 3739)	40b
3741 The shape and colour of the Kynges of Grece.	De numero navium quas Greci duxerunt..... liber vijus	41
4029 Neynt Boke. Of the Nowmber of Shippes and the Navy of the Grekes.	Exhortacio Agamemnonis contra Greceos et primo voluit habere responsum a deo Apollinis in insula Delphoni liber xus.	44b
4140 Tent Boke. How the Grekes sent unto Delphon to have onsware of a God of thayre Journey.	Responsum datum Achilli.	53
4475 The answere of Appollo to Achilles.	Descriptio illorum qui in subsidium venerunt Trojanorum.	74
5432 Of the Kynges that come to Troy for secour of Priam. [Ll. 8055-67, paragraph on female sickness.]	Nota de inconstancia mulierum. [This does not seem to be in the scribe's hand, but is a coeval owner's ejaculation.]	75b
8183 The xx Boke. Of the vijet Batell and Skarmiches.....	De septimo bello..... liber vicesimus.	77b
8403 Here thai faght twelve dayes togedur. [This is an exceedingly special sub-rubric.]	Hic fuit prelium per xij dies continue sequentes.	78
8421 The xxi Boke. Of the vijj Batell. [From this point the numbering of the translation and the Latin ceases to correspond.]	De vijio bello. [This is not numbered as a book, and a failure, probably due to this, occurs in the consecutiveness, there being no number xxij in the Latin.]	82
Here begynneth the xxij Boke: the ellevynt Batell of the Cite.	De nono bello..... liber xliijus.	90b
10788 The xxvj Boke. Of xxj Batell.....	De vicesimo primo bello (l. 10863).	97
11103 The deth of Fantasilia by Pirrus.	De morte Fantasilie per Pirrum interfecte (l. 11079).	98b
12937 Here begynneth the xxvij Boke. How Oreste toke vengeance for his fader dethe.	Qualiter Horrestes..... patri..... necem..... vindicavit Liber tricesimus tercius.	115

13103 The xxxij Boke. How hit happit Ulixes after the sege.	Sequitur narracio de 117 reditu Ulixis et quid ei in redeundo contigit.
13802 The xxxvj Boke. Of the dethe of Ulixes by his son.	Qualiter Ulixes mortuus est subsequenter enarratur: liber xxxvus.

This list is, of course, not at all exhaustive—except, I fear, of the reader's patience. Were there a vulgate version of the rubrics of Guido, were there not good reason to believe that many of those above quoted were creations of Johannulus de Borrezio himself, and were the situation not rendered so vastly more complex by the extraordinarily parallel facts of the Alexander section of the Hunterian manuscript, these correspondences might count for comparatively little. But the combination makes with tremendous cogency for one poet-translator of the alliterative 'Wars of Alexander' and 'Destruction of Troy' and for his identification. The codex, indeed, is a species of bilingual tablet—a key to many of the alliterative mysteries, rendering at last possible and necessary a great constructive proposition telling of fourteenth-century Scotland and of Huchown "a tale that trewe es and nobyll." GEO. NELSON.

THE ETYMOLOGY OF "RIBBON."

THE etymology of *ribbon*, otherwise spelt *riband* or *ribband*, has never been satisfactorily explained. Once—but it was long ago—I entertained the notion of a Celtic origin; but this is now believed to be out of the question. The Gaelic *ribean* and Irish *ribin* are merely the English word under slight disguises.

The modern F. *ruban* is, doubtless, the same word, but its form is probably less original. Not only is the M.E. form usually *riban*, but *riban* is given as an O.F. form by Lacurne (with an early example); and several modern French dialects, as, for example, those of Normandy, Lyons, and Languedoc, likewise prefer the form *riban*. The change from *i* to *u* can be explained by the influence of the following labial; it is like that seen in the modern F. *buvant*, O.F. *bevant*, from the Lat. *bibentem*. But the change from *u* to *i*, not only in M.E., but in French dialects, does not readily admit of any explanation.

In Middle English we find also the derived verb *ribanen*, with the sense of to adorn, apparently by means of braid or wire. In 'Piers the Plowman,' II. 13, we have "i-rybaunt with gold"; and Chaucer, in his translation of the 'Romaunt of the Rose,' l. 1077, renders the O.F. *orfrois* by *ribaninges*. Compare also his use of *riban* in the 'Hous of Fame,' 1318.

Another point, hitherto entirely neglected, is the occasional spelling with *e*. Thus, in the 'Anturs of Arthur,' st. 2, the plural appears as *rebans*; and in a M.E. vocabulary of the fifteenth century we find *limbus* explained by *reband*; see Wright-Walker, Voc. 792, 20. The same vocabulary has *garlant* as a variant of *garland*; so that *reband* may stand for *reband*. This radical *e* must be considered.

Diez well supposes that the latter syllable, as in F. *hau-ban* and *ra-ban*, represents the Teutonic *band*. Indeed, the F. *riban* appears in E. as *robbin*, and means a *ra-band*; where M.E. *ra*, Lowl. Sc. *rae*, is nothing but the Dan. *raa*, a sailyard. But we cannot rest satisfied with his derivation of O.F. *riban* from the Du. *ring-band*, a collar. Neither form nor sense is such as we should desire. At the same time the derivation from *band* is countenanced, not only by a common English spelling, but even by Palsgrave, who gives the M.F. form as *rubant*, p. 264.

Wedgwood proposed as the original the M.Du. *rij-band* or *righ-band*, explained by Kilian as "fascia, tænia, ligamen." But this is subject to the fatal objection that the intervocalic *b* would have passed into *v*, giving the form *riean*. The *b* could only have been preserved if another consonant once preceded it.

All the conditions are fulfilled if we start from a Teutonic form *wriþ-band*, composed of *band* and the weak grade of *E. wriþe*, A.S. *wriþan*, Icel. *rida*, Dan. *vide*, Swed. *rida*, O.H.G. *ridan*, with the sense of "to twist" or "to wreath." The *E. wreath*, from the same source, has just that sense of ornament which we should like to find in *ribbon*. The sense would be twisted or ornamental band, and not a *ring-band* or a collar only.

The O.H.G. verb is the original of *F. rider*, to wrinkle, and of *rideau* (O.F. *ridel*), a curtain, for the initial *w* readily disappears. The required compound exists in the Dan. *vide-baad*, a twisted band; Molbech says it is used of any such band, as, for example, a twist of straw. He also gives *erid*, a twisting, with the remarkable variant *erid*, which seems to represent the second (or pt. t. s.) gradation of the verb. This *erid-band* accounts for M.E. *rebant* immediately, as being derived from Scandinavian rather than from French.

In Rietz, 'Dictionary of Swedish Dialects,' we find the form *erid*, a wreath or twist of rope, or yarn, or tobacco; also the compound *erid-band* (for *erid-band*), the sense of which, however, is a thin withy, or pliant twig of willow.

There is now no difficulty as to the form. The initial *w*, of course, disappears. The *thb*, or *db*, is assimilated to *bb*; and this *bb* becomes *b* in O.F., as in O.F. *abbé*, an abbot, which a modern sense of Latinity has altered to *abbé*. Compare *E. abridge*, *F. abrégé*, from *L. ad-breviare*.

It is somewhat singular that we have another derivative from the same verb, with the same suffix, in the common word *wristband*, pronounced as *risband*. In *riband* the *z* (now *z*) does not appear; and that is, practically, all the difference between them as regards their form. The sense-development in these words is widely different.

WALTER W. SKEAT.

PROF. BUCHHEIM.

WE greatly regret to hear of the decease of our old contributor Dr. C. A. Buchheim, Professor of German for many years at King's College, Strand. He was born in Moravia, and took his degree at the University of Vienna. Subsequently he settled in Paris, but after the Coup d'Etat he removed to London. Here he soon became engaged in teaching and in the editing of elementary school-books. He published editions for beginners of Niebuhr's 'Hæroen-Geschichten,' Sybel's 'Prince Eugen von Savoyen,' and Goethe's 'Italienische Reise.' He also prepared a selection of Humboldt's 'Natur- und Reisebilder,' a French reader, and a selection of modern French and German plays for the use of schools. Another successful school-book was 'Materials for German Prose.' Subsequently he undertook work of a more advanced type, and for the Clarendon Press he superintended a series of admirable editions of celebrated works by Lessing, Schiller, Goethe, and Heine, which met with wide success, and made his name well known both here and in the United States. For the 'Golden Treasury' he prepared three delightful volumes of 'Deutsche Lyrik,' 'Balladen und Romanzen,' and 'Heine's Lieder und Gedichte.' In conjunction with Dr. Wace he published a volume on 'First Principles of the Reformation.' For several years he acted as Examiner in German in London University.

Of late his health had been failing. He left his house in Westbourne Park and retired to Harlesden, but he continued to teach. In February, however, he became ill, and although he rallied subsequently, he had a severe relapse on Monday, June 4th, and expired peacefully. He was a learned and conscientious man, who toiled hard and always worked to the best of his ability. Two years ago the University of Oxford recognized his services by bestowing on him an honorary M.A.

BURNS'S 'AULD LANG SYNE.'

In the first place, was not the 'Miniature Museum' a somewhat shabby trespass on Thomson's 'Collection of Original Scottish Airs'? To this publication of Thomson's Burns was known to be contributing up to within a short time of his death, July 21st, 1796. Any pretence, therefore, of "never before published" accompanying new verses would have a fair chance of a good reception.

The verses in question read smoothly, but *entervien'd* is not a word very likely to have been so employed by Burns. A "budding rose" does not

Around its branch *entervien*,

so I think should be dismissed. Further, *summit line* could not have been used for sky-line by so bold and appropriate a phraser as Burns. We shall not be far wrong in dismissing the whole twelve lines as not from the pen of the great bard. They are pretty verses enough, and are just such delicate imitations of the firm penstrokes of our inspired ploughman as might spring readily from an enthusiastic lady who had studied the poet lovingly. But the true plaint of the Doric reed is absent.

I do not say it *cannot* be Burns's, for bards can easily drop below themselves, but, unless indisputable proof can be produced, these lines—without one idea of force in them—are already dead enough to find burial for themselves by falling back into the clod they sprang from,—mother earth.

We twa hae paidl'd i' the burn,

Frae morning sun till dine,

in its vigorous lilt and freshness, settles the matter out of hand for us. C. A. WARD.

MARY OF GUISE (1559).

June 11, 1900.

It is not I who have missed the point. It is Mr. Andrew Lang who has changed it. The *raison d'être* of his first letter was to discredit the charge of treachery brought against Mary of Guise by the Reformers and Protestant historians. Mr. Lang distinctly asked, "What breach of faith by Mary of Guise, the Regent, is meant?" as if none such had occurred. He spoke of Knox's versions of this "breach of faith," using inverted commas, as if he considered the charge to be a mere fiction. He dwelt on what he alleged to be the contradictions of Protestant historians in regard to the matter, implying that the charge could not be believed, since these interested parties were so much at variance. He endeavoured to rip up any statement that reflected on the Regent. Now, in his second letter, Mr. Lang alters his tone. He says, "I do not say that Mary of Guise was innocent of treachery." After making this affirmation, he states only a few lines further down concerning Mary's treachery, "That I neither affirm nor deny." Between these assertions he says, "Yet, of course, Mary of Guise may have been guilty"; and again, "They [the Protestant historians] may be right in thinking Mary treacherous."

Again, with regard to Knox, Mr. Lang, in his first letter, wrote of "the case which Knox makes out" against the Regent; then, a little further on, of "Knox's various accounts of what occurred, his versions of this 'breach of faith.'" Of course, Mr. Lang never contradicted himself. He said that in Knox's 'History' no explicit promise of the Regent is mentioned, whilst he quoted one in the Reformer's letter to Mrs. Lock. Now, in his second letter, Mr. Lang states, "I must prefer the statements of Knox, who was on the spot, to the news that reached Crofts." But if, as Mr. Lang argued, Knox contradicts himself, which statements does Mr. Lang prefer? In both the 'History' and the letter the Regent fares badly. Mr. Lang charges me with "rather audacious contradiction of Knox." This I hope now to show is not the case. I

leave that sort of work to him; he finds it congenial.

I gave Mr. Lang the credit of not having mentioned the important phrase in Croft's despatch of May 19th, 1559, "dismissed the appearance," because he had probably been misled by abstracts. Of this credit he now strips himself, by showing that he had seen the phrase in Froude. He might also have seen it in Stevenson's 'Calendar of Foreign State Papers' (under date). Was it fair to suppress it, when dealing with the question of the public cancelling of the summons, simply because he thought that the Protestant historians could get no benefit from the despatch? I humbly beg to differ from his conclusion on this point. Mr. Lang prefers the statements of Knox to those of Croft, on the ground that the former was "on the spot." But from whom did Croft get his news? From men on the spot, probably in part from Knox himself, with whom, almost immediately after, he was on terms of intimacy. And the news had not far to go. Croft was at Berwick, not London. The news were such as he considered important for the guidance of the English Privy Council. Both Croft in his despatch and Knox in his 'History' were summarizing the incidents of these troubles. Croft had this advantage, that he was dealing with news received by him only the day before, whilst Knox was dealing with the events of years before. Even the letter to Mrs. Lock is dated several weeks after the treachery in question.

Mr. Lang says, "Knox is contradicted throughout by Crofts." Is this the case? If not, my alleged contradiction of Knox falls to the ground, for my case is based in large measure on Croft's despatch. Knox states that the preachers were summoned to appear before the Regent at Stirling. So does Croft. Knox speaks of the multitude that went with the preachers. So does Croft. Knox does not say that they arrived at Stirling. Nor does Croft. Knox says that Erskine was sent "before" to Stirling. Croft says he was sent, but does not say when. Knox states that Erskine negotiated with Mary. Croft does not deny it. From Knox we learn that the preachers were put to the horn, without having been heard. From Croft we learn the same. Croft does not state, as Mr. Lang in his second letter infers, that Erskine was sent with a message to Stirling after the riot at Perth. There is nothing in Croft's summary to contradict the opinion that this message was part of what Erskine delivered in negotiating with Mary. Or did he give the message when, after the sentence of putting to the horn, as Knox tells us in his letter to Mrs. Lock, they "made complaint and appellation from such a deceitful sentence"? Croft states that Erskine gat him to horse and departed, to avoid the Regent's displeasure, or she would have stayed him. Knox in his 'History' (i. 319) says that Erskine "prudently withdrew himself (for otherwise by all appearance he had not escaped imprisonment)." Knox tells us of the excesses at Perth. So does Croft. On all these important points there is no contradiction between Knox and Croft, so Mr. Lang's assertion is incorrect. As to the points on which Knox and Croft seem to be more at variance, Croft says that the companies retired, part of them going to Perth. Clearly he is dealing with the companies that advanced towards Stirling. There was no retirement as yet from Perth. Knox, with a better grasp of the expedition, says that the whole multitude stayed at Perth; for, as the advance of a portion of the multitude towards Stirling ended *en l'air*, Knox omitted the fact in his summary years after, just as he had omitted it in his letter to Mrs. Lock. Croft states that the Regent "dismissed the appearance." This is quite consistent with the passage from Knox's letter to Mrs. Lock that the Queen and her Council "incontinent did call the preachers, and, for lack of comperance, did exile and put them and their assistants to the horn." There

would have been no need to "call" them if the former summons had not been dismissed. According to Croft, whose despatch I have already shown to be reliable, Erskine was put to the horn, and this accords with the mention of "assistants" in the last-quoted passage. Nor does Knox contradict himself in his two versions to the extent Mr. Lang alleges. It is true that no explicit promise of the Regent is mentioned in the 'History' beyond the one that "she would take some better order." This was done to stay the multitude, and, of course, implies some dealing acceptable to them. But Mr. Lang forgets to state that a few lines further on Knox uses the plural word when he states that "others" (of his party) reasoned that "the Queen's promises" were not to be suspected. Mr. Lang renders this, "others preferred to trust the Regent." Now, what were these promises? They were given verbally to Erskine by the Regent, and he wrote to the preachers and their friends showing "what esperance he had of the Queen's Grace's favours." Mr. Lang admits that the details of the negotiation are not known, but it is clear that the Regent made several promises, which were calculated, if carried out, to stay the troubles. These promises most likely covered all that the Protestant historians state, from indirect sources, regarding them. It matters not, in the main, what these promises were. The patent, chief fact is, and Knox and the more recent Protestant historians are agreed on it, that Mary of Guise broke her pledged faith, and condemned the preachers unheard. Mr. Lang, in his first letter, says, "We may conceive that there was a verbal understanding (so often a misunderstanding) between Erskine and the Regent"; whilst in his second letter he states, "I make little doubt that Erskine, who was with Mary for two or three days, did suppose himself to have some kind of understanding with Mary." "Did suppose himself to have some kind of understanding?" That is vague enough. And yet Mr. Lang lies at me for saying that "there was no understanding" between the two, and thus contradicting Knox, who, we must remember, records in his 'History' how so many of his party viewed the "understanding." Yes, Erskine of Dun, to whose high character even Mary of Guise and Mary, Queen of Scots, could testify, would have carried out any understanding that he even "did suppose himself to have." But what I meant to convey was that the Regent never intended to carry out any promises she made on this occasion. Her policy was all of a piece in these troubles, as well as just before and after.

Here is the sequence of events, as I take it. Various towns, including Perth, had "received the Evangel." Mary of Guise wrote to Lord Ruthven, Provost of Perth, to suppress the religion there. He declined, and she, in her fury, declared "that both he and they should repent it." It was the Regent's "holy war" against the Reformed faith; and to this policy she adhered, not unwilling, however, to parley and promise from time to time, in order to gain advantage if she could. As the priests she sent were unable to gain over the converts to the Reformed religion, she summoned all the preachers to "compare" at Stirling on May 10th. They, with a large number of friends, proceeded from Dundee to Perth. Erskine of Dun was then sent to Stirling to negotiate with the Regent. She, being unprepared for so large a force, made divers promises to Erskine. These he communicated to his party, some of whom had advanced towards Stirling, and the Regent, to beguile these and the multitude at Perth, "dismissed the appearance" of the preachers. As soon as all her opponents were at Perth again she issued a further summons to the preachers, well knowing that they would not meet it, and because they did not appear put them to the horn and bade Erskine be gone. He, seeing how critical the position was, departed

hastily from Stirling, being outlawed when the Regent found he had escaped, went to Perth, and there exposed the deceit and craft of the Regent. Then the excesses at Perth took place. On May 22nd, 1559, Croft writes to the English Privy Council that "the Regent, meaning to suppress them [the Reformed party] by force, hath appointed a great number to assemble at Stirling this night, and from thence to march towards" Perth. She found that several on her side professed to be "of that religion," and thought it prudent to temporize. It was agreed between the parties that every man should repair to his dwelling, without anything being laid to his charge, and that all things in question should be determined in a Parliament to assemble shortly. The Reformed party acted on this, and departed peaceably from Perth. The Regent then occupied the town with troops, and on June 18th, 1559, Northumberland wrote from Berwick to Cecil of further despoiling of the churches, "yet they say she hath not kept promise with them to put men of war into St. John's Town [Perth], where they were contented before to go forth of it quietly." In both cases the craft and treachery of Mary of Guise had begotten the excesses of the populace, though the preachers endeavoured to restrain their followers.

Mr. Lang is inconsistent in each of his two letters, yet he finds fault with Knox, who, amidst storm and stress and high endeavour, is remarkably consistent and accurate in his summaries of these events. As I said before, Mr. Lang should not be so hard on the Reformer and on the more recent Protestant historians.

ERNEST G. ATKINSON.

SALES.

MESSRS. SOTHEY, WILKINSON & HODGE commenced the sale of the Inglis Library on Monday, the 11th inst. Some very high prices were realized for the more important books, as the following will show. *Æsopus Latine per Rimicium*, a.n. (Augsb., Ant. Sorg.), 129l. *Æsopus Moralizatus*, Venet., 1517, 76l. First Letter of Columbus (Latin), 1493, Vespuccius, Mundus Novus, 1502, and others in 1 vol., 230l. Antoninus Arch. Flor. Summa Confessorum (Fust & Schoeffer), 20l. 10s. *Ars Moriendi*, woodcuts, a.n., 45l. *S. Augustinus de Vita Christiana*, U. Zel, 1467, 42l. 10s. *Johannes Balbus*, Catholicon (Mentelin, 1470), 45l. *R. Braithwait, A Solemn Joviall Disputation (on Drinking)*; and *The Smoaking Age*, 1617, 41l. *Breydenbach, Peregrination in Montem Syon*, 1486, 53l. *Buch der Kunst*, woodcuts, Jo. Bämler, Augsburg, 1478, 30l. 10s. *Burton's Anatomy of Melancholy*, first edition, 1621, 31l. 10s. *Calvin's Catechism*, Aberdeen, E. Raban, 1628, 23l. *Capgrave, Nova Legenda Angliæ*, first edition, W. de Worde, 1516, 31l. *Cervantes, Don Quixote*, by Shelton, 1620, 56l. *Machlinia's Chronicle of England*, c. 1484, 175l. *Chronicon Nurembergense*, 1493, finely bound, 30l. *Joannes Chrysostomus's Super Psalmo Quinquagesimo*, U. Zel's first dated book, 1466, &c., 87l. *Verardus in Laudem Ferd. Reg. Hisp.*, &c. (containing the Letter of Columbus, 1494), 90l. *Du Bartas's Works*, by Sylvester, first editions, 1595-1608, 30l. *Dubravus's Book of Good Husbandry*, 1599, 36l. *Fulbertus, Visio Lamentabilis*, with remarkable woodcuts, a.n., sm. 4to., 100l. *H. G., The Mirrour of Majestie*, 27 portraits, 1618, 45l. *Manipulus Curatorum Guidi de Monte Rocherii*, W. de Worde, 1502, 34l. *The Great Herbal*, P. Treveris, 1526, 46l. *John Herolt, Sermones de Tempore*, Julian Notary, 1506, 33l. 10s. *Hoefken van Devotien*, 1496, with extraordinary woodcuts, 101l. *Horæ B.V.M.*, MS. on vellum, Sæc. XV., richly illuminated, 111l. *Heures de l'Usage de Rome*, with the cuts printed in various colours, Paris, Du Pré, 1490, 272l. *Heures de Chalons*, on vellum, finely bound by Derome, S. Vostre, s.d. (1512-30), 100l.

Heures de Rome, with illustrations by Geofrey Tory, Paris, 1525, 144l. *Horæ Sarisburiensis*, Paris, 1534, 43l.

Messrs. Robinson & Fisher commenced on Tuesday a four days' sale of the library forming a portion of the Peel heirlooms. The most important lot offered on the first day was a collection of political caricatures, about one-half of which are coloured, relating to English politics from Cromwell to George IV., mounted in eleven atlas folio volumes. They fetched 500l. A collection of 320 engravings after drawings by H. W. Bunbury, contained in two atlas folio volumes, fetched 142l.; and a portfolio containing about 185 caricatures or prints of the time of the Revolution brought 30l. *The Anthologia Græca*, Florence, 1484, fetched 21l. *The editio princeps of Apuleius*, Rome, 1469, brought 32l. *The De Civitate Dei*, printed by Jenson, 1475, and bound by Roger Payne, brought 37l. *The editio princeps of the whole Bible in Greek*, from the Aldine Press, 1518, went for 38l.

DANTE AT BOLOGNA.

Subiaco Lodge, Roehampton Lane, S.W., June 11, 1900.

MAY I venture to ask why, in your kind notice of my Dante Primer, you take exception to my speaking of "the Studio at Bologna"? Surely this is not an unusual description of that famous mediæval studio, as distinguished from the universities or corporations. If it is the at instead of of to which you object, I would point out that Vespasiano Bisticci talks of the "Studio a Firenze." The three Villani use the word *studio* in this sense as well as in the other, and I cannot but think that Giovanni Villani's words, "Andossene allo studio a Bologna," are somewhat ambiguous, and that my interpretation of them as "he went to the Studio at Bologna" can at least be defended. I trust that your reviewer will not consider this as a further lapse from what he charitably calls my "usual good sense."

EDMUND GARRATT GARDNER.

*** Surely "studio" has a specific meaning in English, not at all the same as that which Villani's "lo studio a Bologna" was intended to convey. It may be a question whether his words mean generally "he went away to study" or "he went away to the University"; though we doubt if "lo studio," without a qualifying word, would have been used so early in the sense of "university." But they certainly do not mean what we mean by "he went to the studio."

DR. THOMAS FITZ-PATRICK.

THOMAS FITZ-PATRICK, M.D. of Trinity College, Dublin, and of Cambridge, and M.A., was one of those active London physicians who unite the exercise of their profession with very considerable literary cultivation and interest in European languages and antiquities. He had travelled far and wide, and wrote one or two lively diaries of his journeys in Turkey and the Mediterranean. He was a friend and companion of Dr. Schliemann, whose gratitude he had won by saving the life of his boy, Agamemnon. Fitz-Patrick read and spoke French, German, Italian, Spanish, and modern Greek, which latter so many of our good Greek scholars find too much for their classical habits. He followed with keen interest the progress of antiquarian research in the Levant, and kept abreast of recent French and German topographical inquiries. Having married into a family having many literary connexions, Dr. Fitz-Patrick's house has been for years a place of meeting for many men and women well known in the world of letters, who always met with a genial and graceful welcome from their host and hostess. A large circle of friends will hear with regret of the premature death of one whose unfailing Irish humour and stores of interesting reminiscences made pleasant so many a gathering, and left an impression of a cultivated intelligence.

FREDERIC HARRISON.

Literary Crossings.

THE business of Messrs. Archibald Constable & Co. is being converted into a limited liability company. We understand that the conversion is taking place for private and family reasons, and that all the shares are held by the partners in the firm, none being offered to the public.

WE regret to hear that Mr. H. R. Francis died June 10th. He was born on July 11th, 1811, and entered St. John's College in October, 1829, and was called to the Bar in 1854; but his real work was journalism, he becoming a writer in the papers as early as 1834. His first contribution to the literature of angling, to which he was destined to be a large contributor, appeared in the 'Cambridge Essays' for 1856, under the title of 'The Fly-fisher and his Library,' and is one of the most valued essays on the literary fly-fisher's shelves. From 1861 to 1870 Mr. Francis was actively engaged as judge, first of the northern and then of the south-western district of New South Wales. Returning to England in 1874, in the intervals of graver occupation he wrote articles on angling in the *Fishing Gazette*, *Field*, &c.

MR. FRANCIS was a grandson of Sir Philip Francis, and in 1894 published through Messrs. Longman 'Junius Revealed by his Surviving Grandson,' a book which did not carry conviction, except to the few who believe still, in despite of evidence, that Francis was Junius. Mr. Francis's family is related to the Francis family of Rhode Island, U.S. Col. Francis, for a long period Senator for Rhode Island, was always recognized by his English cousins as the head of the family. Mr. Francis died at his residence in Bath suddenly and painlessly on Whit Sunday, in the eighty-ninth year of his age.

MR. WALKER, it is said, is going to retire from the High-Mastership of St. Paul's School, which he has held, to the great increase of the school's reputation, ever since its migration to Hammersmith.

THE typographical portion of the library of the late Mr. Talbot Baines Reed has been acquired by the St. Bride Institute, which is now exceptionally rich, not only in works dealing with typography, but in specimens of early printing. Mr. Reed's collection was purchased on the valuation of Messrs. Sotheby, Wilkinson & Hodge. The valuable list of books and papers on printers and printing, arranged under the countries and towns to which they refer, which Mr. Reed began, but did not live to complete, appears in the *Transactions of the Bibliographical Society*, vol. iii. part i. pp. 81-152, and was doubtless based on his own collection, so that the St. Bride Institute have a ready-made catalogue, and certainly a bibliography invaluable in its way. Many of Mr. Reed's early printed books were incomplete, but that does not interfere with their value as specimens of typography.

A SUPPLEMENT of nearly four hundred pages to the Catalogue of Printed Books in the valuable library of the Society of Antiquaries, which was last issued in 1887, has just been issued by order of the Council.

The collection has been largely increased of late years, chiefly through the liberal donations of Mr. G. E. Cokayne and the extensive bequest of the late President, Sir A. Wollaston Franks. The supplement can be obtained by the general public as well as by the Fellows of the Society.

THOSE who are in the habit of receiving the catalogues of second-hand booksellers cannot have failed to notice the very great advance in recent years which has been made in the descriptions of early printed books. The change is peculiarly acceptable, and we have no doubt the results are fully in keeping with the extra labour involved. Two examples have come under our notice within the last week or so, one English and the other German. Mr. W. M. Voynich's 'Second List of Books' is a really remarkable essay in bibliography, for not only are the titles quoted in full, but the references to and quotations from the leading bibliographical authorities are most full and generous; a few salient biographical details are also given in most cases. The commercial value of a book is apparently quite secondary, for in many instances the actual cost of cataloguing must be greater than the prices asked for the books. The new catalogue of Messrs. Joseph Baer & Co., of Frankfurt, of early printed books, arranged alphabetically according to place, is provided with two indexes (one of printers and the other of authors), and is also a valuable piece of work, with many facsimiles. Mr. Proctor's invaluable 'Index' is very extensively quoted.

THE closing volume of the 'Dictionary of National Biography,' which will soon reach the public, will contain a preface giving a history of the progress of this great enterprise, which abroad would have been initiated by the State, and not by a single publishing firm. Mr. Lee, who is to receive a Doctor's degree from the Victoria University at the end of the month, paid a farewell visit this week to the compositors at Messrs. Spottiswoode's, who have printed the work from the beginning.

THE French edition of Mr. Moncreu Conway's 'Life of Paine' has just been published by Plon. It contains a good deal that is not in the (English) 'Life of Paine' (1893), the new matter being historical, space for it being found by the omission of a considerable quantity of biographical detail, and still more of the religious polemics, which possess little interest for French readers. The new historical facts about "Les Secours Français" (chap. v.) and about Robespierre (chap. xviii.) were given pretty fully in Mr. Conway's letters to the *Athenæum*, but in chap. xxvii. there is a little information not hitherto published concerning the bones of Paine being exhumed and conveyed to England by Cobbett.

THE next volume of Mr. Gwenogvryn Evans's reports to the Historical Manuscripts Commission on 'Manuscripts in the Welsh Language' will be taken up with a descriptive catalogue of the famous Peniarth collection belonging to Mr. W. R. M. Wynne. The volume will be a bulky one, of close upon a thousand pages, as the manuscripts have turned out to be far more numerous, and some of them considerably

more valuable, than had been anticipated by the cataloguers.

THE committee which has been formed to secure the due representation of women on the secondary education authorities has appointed an executive sub-committee, with Sir Richard Jebb as chairman, and Mr. Acland as vice-chairman. It is pointed out that, partly for want of such a committee, comparatively few women have been nominated by the County Councils on their technical instruction boards.

DR. FITZ-PATRICK, of whose death Mr. Frederic Harrison has spoken in another column, was the author of a pleasant little volume, 'An Autumn Cruise in the Ægean,' which appeared in 1886, and he also wrote another small narrative of foreign travel. In 1893 he published an admirable address on the centenary of John Hunter.

THE latest code or curriculum printed by the Board of Education, intended for the regulation of Evening Continuation Schools during the year 1900-1, includes an elaborate programme for a new "aided" course of English literature. This is interesting as the most advanced scheme of literary study hitherto enjoined by the Education Department. The programme is divided into sixteen sections, beginning with the question "What is literature?" and ending with "Tennyson sums up the ideals of his age."

THE appointment of the Principal of Birmingham University rests with the President of the Board of Education, as representing the Crown, and is not, as has been stated, in the hands of the Council of Governors.

THE *Oxford Magazine* tells us that "Joseph Addison, of Magdalen College, has gained a University prize." Such an announcement takes us back fully two hundred years at once. We hope Mr. Addison may secure further honours for a "clarum et venerabile nomen."

IN the Rev. J. M. Rodwell, who has died at the age of ninety-five, a distinguished Orientalist has passed away. He translated the Koran forty years ago, arranging the Suras in chronological order, and adding useful notes (*Athen. No.* 1809). He also published translations of the Book of Job and of Isaiah. The latter was an especially able and scholarly performance. Mr. Rodwell was, too, the first authority in this country on Ethiopic liturgies. He was an honorary Fellow of Caius College, Cambridge. Since 1843 he had been Rector of St. Ethelburga's, but for some years past infirmity compelled him to be non-resident.

M. GEORGES MASSON, the well-known Paris publisher, is dead.

A MONUMENT to Sallust is to be erected at Aquila, in the neighbourhood of the ancient Amiternum, where the historian was born. The Italian Ministry of Education has made a grant towards the cost.

THE Parliamentary Papers likely to be of the most interest to our readers this week are Education, Scotland, General Report for 1899 (24d.); and Board of Education, Draft of an Order in Council for transferring to and making exercisable by the Board of Education certain Powers of the Charity Commissioners (1d.).

SCIENCE

HORTICULTURAL LITERATURE.

The Art and Craft of Garden Making. By Thomas H. Mawson. (Batsford.)—Mr. Mawson describes himself on the title of this handsome volume as garden architect. The term seems to fit the man and to indicate the nature of the book. There are certain people who prefer garden architecture; there are others to whom landscape gardening appeals. Nor is it all a matter of individual taste or preference. It is very much a matter of locality and circumstance. A formal geometrical arrangement of flower-beds is as suitable on the terrace of a mansion with some architectural pretensions as a "wild garden" is incongruous in such a position. Again, the maker of a garden naturally considers what it is he wants to effect. Does he want an appropriate setting for his mansion? That is one thing. Does he require seclusion, scenic beauty, interest? That is another matter. Is he a botanist? or does he look upon plants solely as pretty to look at or good to eat? The requirements are different, and the art and craft of the gardener is equal to fulfilling each and all. Moreover, there is more or less overlapping between the different styles of gardening, and therefore no fixed line can be drawn between them. The dogmatic utterances of the architect on the one side, and of the gardener on the other, are alike to be deprecated. Mr. Mawson considers a "formal treatment the one most likely to give satisfactory results." We agree with him up to a certain point, but no formal treatment can realize our ideas as to the charm of a garden. We do not want a garden where we must always be in full dress or else be out of harmony with the design. Compare, for instance, pl. 47, wherein is shown a moderately formal garden relieved by the contrast between pyramidal and round-headed trees in the distance, with pl. 129 and pl. 53, the last showing a woodland walk with groups of choice flowers growing *au naturel*. Can any one doubt in which of the two the visitor would linger? There is a good deal of art about that woodland walk, but it is concealed art, whilst in the garden shown in fig. 47 the art is obtrusively prominent, and still more so in pl. 98. Mr. Mawson even lets his architectural sympathies favour the monstrosities of the topiary art, and, indeed, the taste, or rather, we would say, the caprice, of the day is setting strongly in that direction. We should apply to Mr. Mawson's clipped yews what he says about *Araucaria imbricata*, which he describes as "a variety [species rather] most unsuitable for garden planting; its proper place is in an arboricultural museum or piece of ground devoted to freaks of nature." Mr. Mawson's botanical details require a good deal of revision, but as they do not concern the main purpose of his book they might be passed without notice, were it not for the indications they afford that it is the garden rather than the plants in it which most appeals to his sympathies. The misprints in this part of the volume are somewhat numerous. Under "*Hibiscus*" mention is made of "*H. africanus* and hybrids from it." The author probably means *H. syriacus*, as *H. africanus* is certainly not a hardy shrub. The illustrations are mostly of a high order of excellence, and the book is provided with a full index.

The Amateur's Practical Garden Book. By C. E. Hunn and L. H. Bailey. (New York, the Macmillan Company.)—This is an alphabetical descriptive catalogue of common plants, ornamental and useful, compiled for the benefit of the novice. Useful advice is given him, of which the following is not the least serviceable: "If the plant begins to fail, return it to the florist's for recuperation." It is altogether a practical little book, primarily intended for the gardeners of the United States, but suitable to

the requirements of their cousins on this side of the Atlantic.

Carnations and Picotees, &c. By H. W. Weguelin, F.R.H.S. (Newnes.)—"Fashion," remarks the writer of this little volume, "is fickle; she exalts one flower and hides another in every way as precious." Just now the carnation holds a prominent place in public favour, and, on the whole, justly so; but when once a flower becomes popular exaggeration becomes rampant, and we have carnations as big as small cauliflowers, or others flattened out of shape, throttled by a cardboard collar, and the individual petals "dressed" with tweezers and other devices to render a flower—not a flower. The author of this little book writes sensibly and with knowledge, hence his book may confidently be recommended to carnation lovers. The reader must make allowances for differences in individual tastes, and the practical details of culture are mostly unaffected by these diversities. The least satisfactory chapter in the volume is that devoted to pests and diseases. It is much below the level of the others. An index ought not to be missing.

Cyclopædia of American Horticulture. By L. H. Bailey, assisted by Wilhelm Miller and many Expert Cultivators and Botanists. — Vol. I. A—D. (Macmillan & Co.)—In addition to the words above cited, the title-page says—and says truly—that the book comprises "suggestions for cultivation of horticultural crops, and descriptions of the trade species of fruits, vegetables, flowers, and ornamental plants, together with geographical data and biographical sketches."

Trade limitations are not exactly those we should have expected from Prof. Bailey. The fittest to survive, according to this rule, are those which bring in the greatest revenue. This may be sound doctrine for the tradesman, but we do not think it true in the abstract. That trade plants should receive more attention from botanists is beyond question, and students of evolution have gravely neglected their opportunities, in spite of the example of Darwin, but it is not necessary to confine ourselves to plants in general cultivation because they are the favourites of the day. The botanic gardens and conservatories of connoisseurs contain very many subjects of the greatest interest which form no part of the "stock" of the merchant, nor are ever likely to do so. To omit such plants from such an exhaustive cyclopædia as this would be to impair its value in the eyes of botanists and plant-lovers. We should not be surprised, however, to find that Prof. Bailey's practice is more catholic than his creed. He has had the advantage of being assisted by a very large body of practical and scientific men. The greatest care has apparently been taken to secure the fullest and the most recent information, and to have it sifted and selected by professionals and experts. So far as we have been able to test it, we have been most favourably impressed with its completeness and accuracy, in spite of the condensation that has naturally taken place. The articles are arranged alphabetically, and those relating to plants are as serviceable here as they are in the States. Cultural details relating to individual plants are given, and doubtless, in subsequent volumes, we shall find articles on the general principles of plant-culture, the rationale of the principal operations, and the outlines of vegetable physiology so far as they relate to plant-culture. The work, so far as it has gone, gives evidence of great labour and care. It is clearly the work of experts, not of mere "copyists and space-writers," and reflects great credit on American horticulture.

The Gardener's Assistant. New Edition, revised and entirely remodelled under the Direction and Editorship of William Watson. Vol. I. (The Gresham Publishing Company.)—"The Gardener's Assistant" has been for many years recognized as the standard book on

practical gardening. It has been from time to time revised, and now again appears in a new dress, most of the book having been entirely rewritten by various experts under the general editorship of Mr. W. Watson, the assistant curator of the Royal Gardens, Kew. The book is well got up, and appropriately and copiously illustrated. It bears evidence of being revised up to date, and of maintaining its place as the standard book of reference on British gardening.

ASTRONOMICAL NOTES.

DR. ANDERSON, of Edinburgh, announces in *Ast. Nach.* No. 3642 the discovery that a small star not far to the north-east of β Aurigæ is variable in brightness. The magnitude in the third week of April was about 8.2, which would seem to be the maximum; but at the beginning of that month it was only 8.6, and during May it diminished from 8.3 to 8.8.

The Report of the Director (Mr. W. E. Plummer) of the Liverpool Observatory at Bidston, Birkenhead, shows that the work of that establishment last year was almost restricted to meteorological observations, the results of which are given, together with a summary of the mean values of the most important data during the last thirty years. The seismograph has been in use, and it is intended that in future it should be regularly employed in connexion with one to be supplied by the Earthquake Committee of the British Association, the two being so placed as to record movements in places at right angles to each other.

SOCIETIES.

BRITISH ARCHÆOLOGICAL ASSOCIATION. — June 6.—Mr. T. Blashill, V.P., in the chair.—A rare collection of miniatures of historical interest was exhibited by Mr. B. Nathan, who gave particulars of many of them, including one of the unfortunate Marie Antoinette which was set in a diamond frame. One of Lady William Russell, and another of Lady Duff, both by Englehart; also a portrait of Lord Powerscourt by Horace Hone, 1793, and a fine enamel of Lady Mills, by Pettit, attracted much attention. There were examples of the art of Samuel Cooper and Andrew Plymmer amongst the collection. Mr. Nathan also submitted for inspection some richly chased gold and enamelled presentation snuff and other boxes, including one given to Lord Howe, commemorating the naval victory off Brest in 1794, and a tortoise-shell silver-mounted box with painting in the lid by Jean van Goyen, 1656.—Mr. Essington Hughes also exhibited some fine miniatures of family interest.—Mr. A. Oliver brought for exhibition a Book of Hours, French, of the fifteenth century, richly embellished with illuminations and miniatures.—Mr. C. Lynam, Hon. Treasurer, gave a short address on the island of Iona, and illustrated it with drawings by Mrs. Lynam and plans and sketches by himself, also by numerous photographs taken by Mr. A. Meigh. He briefly described the origin of the universal fame of this little western island of Scotland—a Christian mission station of the sixth century, founded and worked by St. Columba, with results still abiding throughout Christendom. The fact that no vestige of the early buildings now remained was noted, but the suggestion that possibly the great earthworks to the west of the present cathedral were part of St. Columba's work was thrown out. The fact that the present remains are entirely distinct from those of the early establishment was emphasized, and a description was given in detail of what now exists—the cathedral, St. Oran's Chapel, the nunnery, and the two upright crosses of I. Maclean and St. Martin, all of which were fully illustrated.

ARCHÆOLOGICAL INSTITUTE. — June 6.—Mr. Emanuel Green, Hon. Director, in the chair.—Viscount Dillon read a short paper on some representations of early Irish costume. The dates illustrated were MS. of Giraldus Cambrensis; some sketches temp. Edward I. in the Public Record Office; the deposition of Richard II.; a drawing by Albert Dürer, 1521; Irish at the siege of Boulogne, 1544; a unique woodcut in the Bodleian Library of some drawings from a diary of about 1574; and a portrait of Capt. Thomas Lee in Irish costume, 15—, now at Ditchley, Oxon. Reference was made also to the interesting suit of Irish garments found at Silbury, co. Sligo, which, as well as the P.R.O. sketches, proved the illumination in the Alexander MS. at Oxford to be a representation of Irish dancers, and not, as gener-

ally considered, a dance of fools, and so described in Strutt's 'Sports and Pastimes.'—Mr. F. G. Hilton Price exhibited a typical collection of early clay tobacco pipes, which were all found in excavations in the City of London, ranging in time from the reign of Queen Elizabeth to that of King George II. He prefaced his paper by a brief account of the introduction of tobacco into England in the sixteenth century and a few remarks relative to the smoking of tobacco when it first came into fashion, and how it was opposed by the crowned heads of Europe in the early seventeenth century. The author then proceeded to describe the tobacco pipes and to classify them, but this he considered somewhat arbitrary, as so few actually dated pipes exist. He therefore grouped them by sizes and forms, taking the very smallest pipe, commonly called "fairy pipes," as the earliest; then followed the small barrel-shaped pipes with flat heels of the period from James I. to Charles II.; after that the pointed spur or heel came into vogue; and lastly the larger pipes introduced in the reign of William III., from which the later forms evolved.—In further illustration of Mr. Price's paper, Mr. Harold Bompas exhibited a number of pipe-stoppers.—Viscount Dillon and Messrs. Greg and Bompas took part in the discussion on this paper.

CHEMICAL.—June 7.—Prof. Thorpe, President, in the chair.—The following papers were read: 'Diphenyl and Dialkyl-Ethylendiamines, their Nitro-Derivatives, Nitrates, and Mercurichlorides,' by Mr. W. S. Mills; 'Condensation of Ethyl Acetylenedicarboxylate with Bases and β -ketonic Esters,' by Dr. S. Ruhemann and Mr. H. E. Stapleton; 'The Constitution of Pilocarpine,' by Dr. H. A. D. Jowett; 'The Nitrogen Chlorides derivable from *m*-chloroacetanilide and their Transformations,' by Messrs. F. D. Chattaway, K. J. P. Orton, and W. H. Hurlley; 'Derivatives of Cyanocamphor and Homocamphoric Acid,' by Dr. A. Lapworth; 'The Ultra-Violet Absorption Spectra of some Closed Chain Carbon Compounds: II. Dimethylpyrazine, Hexamethylene, and Tetrahydrobenzene,' by Mr. W. N. Hartley and Dr. J. J. Dobbie; 'A Study of the Absorption Spectra of α -oxycarbanil and its Alkyl Derivatives in relation to Tautomerism,' by Messrs. W. N. Hartley, J. J. Dobbie, and P. G. Paliatseas; 'The Persulphuric Acids,' by Dr. T. M. Lowry and Mr. J. H. West; 'Action of Formaldehyde on Amines of the Naphthylamine Series, II.,' by Dr. G. T. Morgan; 'The Bromination of Benzeneazophenol, II.,' by Dr. J. T. Hewitt and Mr. W. G. Aston; 'Condensation of Phenols with Ethylphenylpropionate,' by Dr. S. Ruhemann and Mr. F. Beddow; 'Condensation of Ethyl Crotonate with Ethyl Oxalate,' by Dr. A. Lapworth; and 'Researches on Silicon Compounds: VI. On Silicodiphenyldi-imide and Silicodiphenylguanidine,' by Dr. J. Emerson Reynolds.

ROYAL INSTITUTION.—June 11.—Sir J. Crichton-Browne, Treasurer and V.P., in the chair.—The following were elected Members: Mr. C. E. Baxter, Mr. C. Coward, Mr. A. Dupré, Mr. L. V. Harcourt, Mr. W. C. Prescott, and Mrs. M. F. Thorne.—It was reported that the following resolution had been unanimously agreed to: 'The managers of the Royal Institution of Great Britain, on the occasion of the retirement of Sir Frederick Bramwell from the office of Honorary Secretary, desire to place on permanent record an expression of their high appreciation of the admirable way in which he has performed the duties of that office and of his signal services to the Institution generally.'

ANTHROPOLOGICAL INSTITUTE.—June 5.—Mr. C. H. Read, President, in the chair.—Dr. J. G. Garson explained in detail the metric system of identification of criminals which is in use in this country. This system, which is a modification of the Bertillon system employed in France, consists in measuring as accurately as possible certain dimensions of the individual, and classifying them, according as they prove severally large, medium, or small, in such a way that the search for any single set of measurements at the central office is curtailed to the utmost. Finger-prints are used, as an additional proof of identity, on the back of the card which carries the record of the measurements. The paper was illustrated by diagrams and examples of the measurements and of the instruments which are employed, and was followed by a discussion.

June 12.—Mr. C. H. Read, President, in the chair.—The Secretary exhibited, on behalf of Mr. H. Swainson Cowper, a primitive figurine from Adalia, in Asia Minor, which presented analogies with the "owl-faced idols" found on the site of Troy by Dr. Schliemann.—Mr. B. H. Pain read a paper on 'Eskimo Craniology,' in which he stated that from observations on a number of living Eskimo, lately in London, he had been enabled to extend the comparisons instituted by Virchow between the dimensions of the head and those of the skull in this race.

Reference was incidentally made to the collection of Eskimo crania at Cambridge (of which a descriptive note has been published in the *Journal of the Anthropological Institute*, 1895), as well as to the large collection of crania of Greenlanders in the Anatomical Museum at Copenhagen.—The paper was fully discussed by M. J. Deniker, Dr. Garson, Mr. Duckworth, and Mr. Shrubbsall.—Mr. W. L. H. Duckworth read a paper on 'The Skeletal Characters of the Mori-ori of the Chatham Islands.' The result of the observation and measurement of ten skulls and two complete skeletons of Mori-ori (from the Chatham Islands) is a general corroboration of the earlier results of Turner (Challenger Report) and Scott (*Transactions of the New Zealand Institute*) as to the characters of the skeletons of these Pacific islanders. Special notice is directed to the frequency of occurrence of osteo-arthritis as evidenced by the condition of the sacrum, innominate bones and femora especially, and to the rare form of occipito-atlantic articulation in one of the specimens. The paper was followed by a discussion.—Mr. J. Gray gave a summary of the anthropometric survey conducted by Mr. James Tocher and himself in East Aberdeenshire, and exhibited diagrams showing the relative frequency and the local distribution of various types of complexion, &c.—A paper by Mr. D. MacIver on 'Recent Anthropometric Work in Egypt' was taken as read.

SOCIETY OF ENGINEERS.—June 11.—Mr. H. O'Connor, President, in the chair.—A paper was read on 'Electric Traction,' by Mr. A. H. Binyon.

SOCIETY OF BIBLICAL ARCHEOLOGY.—June 12.—Prof. Sayce, President, in the chair.—The following paper was read: 'The Fall of the Assyrian Empire,' by Prof. Sayce.

INSTITUTE OF ACTUARIES.—June 7.—*Annual Meeting.*—The officers and Council were elected as follows: President, C. D. Higham; Vice-Presidents, G. H. Ryan, F. B. Wyatt, J. Chisholm, and A. F. Burridge; Council, H. W. Andras, D. A. Bumsted, A. F. Burridge, J. Chatham, J. Chisholm, F. E. Colenso, H. Cockburn, E. Colquhoun, S. Day, J. E. Faulks, A. J. Finlaison, G. F. Hardy, R. P. Hardy, A. Hendricks, C. D. Higham, L. F. Hovill, G. King, G. J. Lidstone, H. W. Manly, W. O. Nash, P. L. Newman, H. E. Nightingale, G. H. Ryan, F. Schooling, J. Sorley, T. B. Sprague, G. Todd, E. Woods, F. B. Wyatt, and T. E. Young; *Treasurer*, H. Cockburn; *Hon. Secretaries*, E. Woods and F. Schooling.

PHYSICAL.—June 8.—Dr. J. H. Gladstone, V.P., in the chair.—A paper on 'The Magnetic Properties of Alloys of Iron and Aluminium, Part II.,' by Messrs. S. W. Richardson and L. Lownds, was read by Dr. Richardson.—Mr. W. Campbell then read a 'Note on Crystallization produced in Solid Metal by Pressure.'—A paper on 'The Viscosities of Mixtures of Liquids and Solutions' was read by Dr. C. H. Lees.—The Secretary read a note from Prof. Wood on 'An Application of the Method of Striae to the Illumination of Objects under the Microscope.'

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Victoria Institute, 43.—'Eolithic Flint Implements,' Rev. R. A. Bullen.
- Bibliographical, 5.—'Reisch's "Margarita Philosophica,"' Prof. Ferguson.
- Geographical, 83.—'The Country between Lake Rudolf and the Nile Valley,' Capt. M. S. Welby.
- Tues.** Statistical, 5.—'The Defence Expenditure of the Empire,' Sir C. W. Dike.
- Zoological, 83.—'The Significance of the Hair-Slope in Certain Mammals,' Dr. W. Kidd; 'The Anatomy of *Bassaricyon alleni*,' Mr. F. E. Beddard; 'Observations on the Habits and Natural Surroundings of Insects and other Animals, made during the Siam Expedition to the Siamese Malay States,' Mr. N. Annandale.
- Wed.** Royal United Service Institution, 3.—'The Training of Seamen,' Mr. J. R. Thursfield.
- Meteorological, 43.—'Rainfall in the West and East of England in relation to Altitude above Sea Level,' Mr. W. Marriott; 'Description of Halliwell's Self-Recording Rain-Gauge,' Mr. J. Hazendell.
- Microscopical, 5.—'Demonstration on the Structure of some Paleozoic Plants,' Mr. W. Carruthers.
- Geological, 8.—'The Skeleton of a Theriodont Reptile from the Balmuccia River, Cape Colony,' Prof. H. G. Seeley; 'Radiolaria from the Upper Chalk at Conisford, Surrey,' Mr. W. M. Holmes; 'Fossils in the Oxford University Museum: IV. Notes on some Undescribed Trilobites,' Mr. H. H. Thomas.
- Folk-lore, 8.—'Calderne Folk-lore,' Prof. A. H. Seece.
- THURS.** Royal, 43.—'Some Scandinavian Crustacea,' Dr. A. G. Ohlin; 'The Subterranean Amphipoda of the British Islands,' Mr. C. Chilton; 'Certain Glands of Australian Earthworms,' Miss Sweet; 'Notes on Nagas,' Dr. A. B. Rendle.
- Chemical, 8.—'Notes on the Chemistry of Chlorophyll,' Dr. L. Marchlewski and Mr. C. A. Schneck; 'Researches on Morphine, I.,' Dr. S. B. Schryver and Mr. F. H. Lees; 'A New Series of Pentamethylene Derivatives, I.,' Messrs. W. H. Perkin, jun., J. F. Thorpe, and C. W. Walker; and five other papers.
- SOCIETY OF ANTIQUARIES, 83.**
- Phys.** Physical, 5.—'Notes on Gas Thermometry,' Dr. P. Chappuis; 'A Comparison of Impure Platinum Thermometers,' Mr. H. M. Torr; 'The Law of Calorific and Mathias and the Critical Density,' Prof. J. Young.
- Philological, 8.—'Barbour and his Troy Book,' Mr. G. F. Neilson.

Science Gossip.

AN International Conference on the project for a universal catalogue of science on the lines of the scheme initiated by the Royal Society in 1894 is in progress this week at the Society of Antiquaries. It is attended by many eminent foreign men of science, including Prof. Gaston Darboux, Secretary of the Académie des Sciences, Paris, Prof. Henri Poincaré, and Prof. Felix Klein. The gathering, as on former occasions, is presided over by Sir John Gorst.

SIR MARTIN CONWAY, in the current number of the *Geographical Journal*, draws attention to certain early and unpublished MSS. on whale-fishing in Greenland. It is, perhaps, worthy of note that the paper he prints, entitled 'The Manner of the Whale-fishing in Greenland,' extracted from an original register book of the Royal Society, vol. ii. p. 308 (1663), was printed by Birch in his 'History of the Royal Society' (1756-7), though not, it is true, with the typographical exactness which marks Sir M. Conway's copy, while the highly interesting series of drawings in pen and bistre never saw the light.

THE Marine Biological Association will hold its annual general meeting on Wednesday, June 27th, at the apartments of the Royal Society, Burlington House, when the report of the Council, together with the balance sheet, will be presented.

THE Conversazione of the Society of Arts will take place at the Natural History Museum, Cromwell Road, next Wednesday evening. Sir J. Wolfe Barry, the Chairman of the Society, will receive the guests.

THERE is now in the press, and will shortly be published by Messrs. Young in Liverpool and Messrs. Porter in London, the report of the conjoint expedition to Sokota and Ab-el-Keeri, conducted in 1898-9 by the British (represented by Mr. Ogilvie-Grant, of the Zoological Department) and the Liverpool Museums (represented by the Director of Museums to the Corporation, Mr. H. O. Forbes). The expense of its publication is borne by the Museums Committee of the Liverpool City Council, and the volume is edited by Dr. Forbes. It will be illustrated by between twenty-five and thirty plates, chiefly coloured, depicting the new zoological and botanical discoveries, the ethnography of the island, &c. The introductory chapters by the editor give an interesting account, fully illustrated by blocks, of the journey, of the islands, and of their inhabitants. The scientific chapters are contributed by Lord Walsingham, F.R.S., Prof. J. B. Balfour, F.R.S., Mr. Boulenger, F.R.S., Dr. Forbes, Mr. Ogilvie-Grant, Mr. A. E. Smith, Col. Godwin-Austen, F.R.S., Mr. de Winton, and other well-known naturalists.

AN interesting exhibition of objects illustrating the population, monuments, customs, and native industries of the Chawi and Kabyle tribes of Algeria will be open in the rooms of the Anthropological Institute, 3, Hanover Square, W. (second floor), on June 18th, and succeeding days, to the 23rd inclusive, from 11 A.M. to 5 P.M. The objects to be exhibited were collected in the course of a recent journey by Mr. D. MacIver, Student of Egyptology at Worcester College, Oxford, and Mr. A. Wilkin, of King's College, Cambridge.

THE Central Committee of the Swiss Alpine Club, in its report on the two serials published by the club—the *Jahrbuch* and the *Alpina*—announces that the former will henceforth be restricted as far as possible to contributions of permanent importance, while the latter will serve as the organ of the club for the interests of the day. Dr. E. Walder, the editor of the *Alpina*, intends to issue a number twice a month during the summer months of 1900.

FINE ARTS

THE ROYAL ACADEMY.
(Fifth Notice.)

It is pleasant to notice that, on the whole, the number of landscapes at the Academy is greater, and that they, as a rule, belong to a higher class than usual. Some of them, such as Mr. Hook's four contributions and Mr. Waterlow's three, we have already noticed, as well as those of Mr. Stanhope Forbes, which are hardly landscapes proper, and may rather be called landscapes with figures. We turn now to the remaining Academicians, and begin our criticisms with the well-studied landscapes of Mr. H. W. B. Davis, the chief of which is *After Sunset* (No. 16), a twilight scene, full of beauty, in which the sun has just sunk behind a range of low crests. *The Gloaming* (122) is equally touching, though not, perhaps, quite so solemn or so full of colour. *Twilight Grey* (227) is distinguished by its tender tones and homogeneity. It depicts moonlight over a marsh and in a misty atmosphere. Even allowing for the effect of the vapours through which we see her disc, we think the moon is too small. *East of the Sun and West of the Moon* (816) is another learned study of twilight, and quite as poetical, as well as a subject more difficult to deal with. In fact, the artist's studies of the past year all of them treat twilight effects. No. 816, a low moon seen through the haze of evening that clings to the meadows, is perhaps the finest. *Moonrise* (933), showing a verdurous plain over which the moon passes, is another charming piece of the same class, and a picture with similar motive will be found in Gallery IX. They will please many visitors quite as much as No. 816.

—Mr. MacWhirter, in *Over the Sea from Skye* (20), does not depart from his traditions in depicting the pouring of a stream over its rocky bed down to the distant sea, where the reflection of the sun fills a wide and glittering path of light. The hills of Skye fill the distance. Upon the whole its breadth, luminosity, and finely graded atmosphere make No. 20 the best picture Mr. MacWhirter has produced for some time past. Another landscape of his, *The Silence that is in the Solemn Woods* (144) expresses the effect of the hills and renders adequately, although in a somewhat mannered way, the effect of growing twilight just after sunset upon the vista of a stream in a wood. The almost too inevitable pine stands in the front. The distant sea and the pale hills beyond are decidedly good features in this landscape. *A Nameless Dell* (308) is another well-chosen title. The work depicts a woodland view, quite different from the last, so remote that a fawn has come to drink from the rivulet that trickles swiftly among the stones. The shadows of the woodland are limpid and full of colour, being painted at once sincerely and skilfully. *Golden Leaves* (314), though mannered, is more so in the subject (of which, wonderful to say, laymen always think more than of the art of a picture!) that it represents than in the method of its painting, which is distinctly adroit. In these respects no Academician of our time, certainly no landscape painter, has improved so much as the distinguished Scotchman in question now.

Another distinguished and even more resourceful Scottish landscapist is in very exceptional force this year, for there is unusual variety in the choice of his themes, the motives they express, and also in their treatment. This is Mr. D. Murray, whose admirers must be gratified to the full by his pictures of English scenery, but not less so by his glowing, sumptuously toned, well-composed, and powerful *Brig of Balgownie* (54), the legendary bridge near to which Millais painted the magnificent background of 'Syr Isumbras.' Here, again, we have soberly coloured and

full-toned twilight, a darkening stream presenting lustrous spaces, as well as shadowy ones that are lucent as well as limpid, and like onyxes lighted from behind. It is a noble and really solemn piece. *A Fair Land is England* (139) is, on the other hand, full of afternoon light; it is, besides, extremely soft and homogeneous in its brightness, and is thus distinguished from the picture of the memorable bridge. The view comprises a level meadow near the sea, where nets are hanging to dry, and some well-composed figures. The grading of the distance, always a strong point with the painter, is exceptionally tender and true. In *In View of Windsor* (486), the grading is even choicer. It depicts a wide view. The execution of the meadow is a rare achievement in touch and handling, its colouring and veracity are notable, and it would be difficult to surpass the atmosphere. *The Colne* (558) charms us, personally, more than any of the above by its Englishness, simplicity, and beauty. The stream placidly flows on its way between low willow-clad banks, the pure and soft atmosphere is saturated with sunlight, and masses of blue translucent shadows are deftly treated. The water is beyond challenge; it is only not transparent, and it is very subtly and lightly touched.—Nothing new can be said in praise or dispraise of Mr. Peter Graham's contributions, except, perhaps, that it is not quite true that he has only two subjects and one method. Thus, in *To Valley Pastures* (49) the misty landscape, or so much of it as the mist lets us see, contains not cattle, but sheep, a change at which we ought, we suppose, to be surprised. Yet Mr. Goodall's brown girls in blue chemises, and the Pyramids behind them, admit of more variety than Mr. Graham attains, even when his *Ocean's Surge, White as the Sea-Bird's Wing* (206), has to be considered.—If the elements of this picture are better painted, the method of their treatment is as old as Mr. Graham's art; and though he is much more of a master than Mr. Leader, we are even more tired of his breaking surges, black rocks, birds, and beds of mussels than of the other Academician's perspectives in Tonbridge ware of rivers, old houses, and gaunt trees, or of such themes as *Hill, Vale, and Stream* (175), and *When Sun is Set* (249), which latter especially seems to be the *ne plus ultra* of manner, artificial sentiment, and false style. *At the Close of Day* (376) is Mr. Leader, and nothing else; while No. 839, *A Trout Stream*, differs from it—except in the mere materials, of course—only in being less ambitious.

Mr. T. Blinks's *On the Moors* (39) is a solid and faithful landscape with a group of well-painted pointers in front.—Mr. E. Hayes has for many years been something more than a minor light among sea painters, but he never did better than with the sea in *Early Morning: Signal for a Pilot off Guernsey* (7); the waves are a little hard and glassy, as, indeed, they often are in nature. But Mr. Hayes should discontinue his studies of them in that condition.—The expressiveness and sincerity of *A Silent Pool* (41), and its autumnal trees, commend to our memories the inspiration and skill of Mr. W. S. Jay, who painted them.—Of *The Green Punt* (43), by Mr. A. Parsons, a sound and homogeneous well-coloured and massive study of rainy afternoon light in autumn, much the same may be said, though it is a little painty. In Mr. Parsons the student encounters a fellow-student and no mechanic, but instead thereof a lover of nature who has penetrated her secrets, is devoted to beauty, and sympathizes with her ever-varying poetry. For an example of his powers take, besides 'The Green Punt,' *Rain in Spring* (86), which is not, indeed, free from some excess of paint, yet it is an excellent representation of the sun-flecked surface of a placid stream and masses happily composed of foliage and herbage, which are illuminated with equal skill, so as to

subserve the grading of the whole, its singular truth, tenderness, and homogeneity. These works are differentiated not in their materials alone, but in their treatment and in their suggestions. In *Longleat Woods* (1109), which the reader will find in the Water-Colour Room, forms another proof of Mr. Parsons's resources. There is nothing mechanical in his methods.—No. 92, the charming work of Mr. A. East, illustrates the methods and characteristic mood of another very modern follower of Gainsborough as a landscape painter—one who possesses, too, greater knowledge of nature in a realistic way than the artists of the eighteenth century had attained, or, indeed, was possible in landscape painting until the advent of Constable and his contemporaries. *Early Morning in the Nene Valley*, the very correct title of No. 92, illustrates the greater knowledge in question, and, although Mr. East has indulged in a somewhat looser technique than usual, which we trust will not get the upper hand in his pictures, it excels in its greys and silveriness, charming gradations of the atmosphere, light, and colours. *A Morning Moon* (268) is quite in the mood of Corot, but somewhat less refined and tender, and lacks that supreme delicacy of touch, above all the exquisite drawing which are characteristic of that master. Apart from this, the landscape is full of repose and is stamped with that sentiment of dignity which is so often wanting in English art of the sort, the greater mass of which consists in registration or attempted registration of material facts. We think, however, that 'A Morning Moon,' though a moonlit picture, lacks somewhat of the little colour nature permits to such effects. *Lake Bourget* (544), Mr. East's remaining contribution, again recalls Corot to mind, and, in spite of its shortcomings, exhibits an admirable composition, true sense of style, and charming sentiment.—Mr. North's *Summer in the English West* (97) is a somewhat confused and confusing attempt to represent nature as she appears to few besides the artist. Fortunately, perhaps, for us, we do not see nature in this form, that is so devoid of form and substantive existence, so "tinty," spotty, and thin, and yet with so inadequate a sense of the grading of the atmosphere. Of sentiment, that very crown of art in landscape painting, we find in No. 97 only so much as the rhymed couplet of the picture's motto contains, but does not convey. It is, nevertheless, less woolly than some of Mr. North's recent works have been.

The *Pieds d'Alouette* (135), a charming group of blooming heath in a bronze-coloured glass goblet, leaves nothing to be desired from the accomplished hands of that most modest of master flower-painters M. Fantin-Latour. *Roses* (837) is a sumptuous mass of colour, beautiful in its reticence and breadth.—Mr. J. Farquharson has a sort of charm the exercise of which ensures to such pictures as his "When the mist with evening glows" (256) a dignity and pathos against which a second examination compels the student to rise in revolt, because he sees that the witchery of the picture is fallacious, no one of its pretences being carried out with care and sincerity; for example, nothing can look truer than the foreground here; until we examine it, it would seem that not Millais himself ever did better. "All the air a solemn silence holds" (339) owes its undeniable attractiveness to its being bright and happily composed, as a snow-piece, expansive and homogeneous, well massed and poetically suggestive in a very high degree. Yet a glance at any part of it, such as the foreground on our left, or the middle distance in the centre, gives the student a kind of shock, because the part examined is destitute of solidity and the fruits of sincere research and trained skill, stringently and faithfully exercised; at the best it is instinct with the lamp and *chic* carried to a high pitch. It must be remembered, too, that the best kind of *chic* has been truly described as a sort of artistic short-

hand—a digest, so to say, of knowledge and research in the smallest compass. Here, however, the *chic* is a digest of nothing, and aims at delusion only on the easiest terms. "All the air," &c., belongs to the same category of delusion as Mr. Leader's 'Hill, Vale, and Stream,' but, though quite as fallacious, it is a great deal cleverer, and, in its way, artistically delusive, which cannot be said of Mr. Leader's performances.

THE BLACK PRINCE.

Owens College.

ALL who have visited the Black Prince's tomb in Canterbury Cathedral will remember the epitaph in French verse in which the dead man is made to call the attention of the passer-by to the contrast of his present state with the splendour that was his in life. It is pretty well known that the prince, in his will, gave orders that these *memento mori* lines should be inscribed on his tomb, but no one, so far as I am aware, has pointed out the source from which he drew them. It may therefore be worth mentioning that my colleague Prof. Victor Kastner has traced them to a thirteenth-century poem of moral advice entitled 'Le Castoiment [Instruction] d'un Père a son Fils,' which is printed in the second volume of Meon's edition of Barbazan's 'Fables et Contes' (1808). They occur in conte xxviii. (p. 179), entitled 'D'un Philosophe qui passoit parmi un Cimetière.' The only variation of any moment from the epitaph, as printed in Nichols's 'Royal Wills' (p. 68) and Sandford's 'Genealogical History of the Kings of England' (ed. 1677, p. 188), is in the second line of the couplet, which they read:

Molt est estreite ma meson.
En moy na si verite non.

John Weever, in his 'Funerall Monuments' (1631), translates:—

My house is narrow, now and throng.
Nothing but truth comes from my tongue.

The original—and obviously more correct—reading of the 'Castoiment' is much grimmer:—

Molt est estreite ma meson.
O moi n'a se vermine non.

The couplet is given in this form by Chandos Herald (ed. Michel, p. 292) in his copy of his hero's epitaph, and it seems clearly required by the preceding lines:—

Ma grand beauté est tout allée,
Ma char est tout gastée.

We must suppose that Chandos Herald quoted direct from the poem, for it seems clear that the line was softened down in the actual epitaph.

JAMES TAIT.

PINWELL.

The Mount, Guildford, Surrey.

MAY I have the honour of asking through your columns for any information as to pictures by this artist? I have a book in hand upon Pinwell, and am anxious to give in it as complete a list as is possible of his works and to note where they are at this time. There are many—notably 'The Calf,' 'The Last Load,' 'The Quarry,' 'At the Foot of the Quantocks,' 'Landlord and Tenant,' 'Poachers,' 'Earl o' Quarterdeck,' 'Beggars' Roost,' 'The Old Clock,' 'Waiting,' 'We Fell Out, my Wife and I,' 'The Double Transformation,' 'Away from Town,' and 'Goldsmith earning his Board by a Merry Tune'—that I cannot at present trace, and I shall be very grateful to any owners who will take the trouble to tell me if they possess either of these works or happen to know where they are, or the position of others that I have not named. GEORGE C. WILLIAMSON, Litt. Doc.

NOTES FROM ROME.

NOTHING of importance has come to light from the excavations of the Forum since my last notes were published. The workmen are mostly gathered at the Augusteum; but it will take them some time yet to reach the ancient level of the building and to clear away the great masses

of rubbish and fallen masonry which fill up the place. In the meantime finishing touches are being given to the edifices already laid bare to ascertain and make clear every detail of their plan and architecture. The Basilica Æmilia, for instance, has been honeycombed with so many holes that hardly any trace is left of its old aspect; it looks as if it was going through an attack of smallpox. Let us hope that this probing into the quick of the dear old Basilica will show how it was made originally, and what the subsequent phases of its life were. Let us hope also that, once the vivisection finished and the wounds healed, care will be taken to join together and to restore to their original places the architectural members of the Basilica, so as to impress the visitor that he is looking at a classic structure, not at an anatomical preparation. One of the results already obtained from this exploration is the discovery of an enormous cloaca, as big as the Maxima, which once crossed the site of the Basilica, and was "condemned" and filled up after the building of this last. The section of the cloaca found under the right aisle and nave must join, surely, with the other section found in 1890 two hundred feet further up, at the junction of the Via Cavour and the Via della Salara Vecchia. It measures 3.25 m. in width, and runs at the considerable depth of 13.30 m. below the level of the modern city.

The lack of actual discoveries is compensated in a certain measure by the importance of the latest publications on the Forum. Such is, above all, Prof. Henry Thédénat's volume 'Le Forum Romain et les Forums Impériaux,' "deuxième édition, mise au courant des fouilles récentes" (Paris, Hachette), the best topographical and historical guide-book that I know of, which I have adopted as a text-book for my university course of lectures. Such is also Gianfrancesco Gamurrini's memoir 'La Tomba di Romolo e il Vulcanale nel Foro Romano,' published by the Accademia de' Lincei, which, to the best of my belief, settles the question for good. I may mention in the third place Cesare de Cara's series of articles in the *Civiltà Cattolica*, in which the question of the stela and of the Heroum Romuli is most impartially analyzed.

The excavations under and near the church of S. Cecilia in Trastevere have been given up before the many problems connected with the origin and fate of those remarkable ruins have found a proper solution. However, let us be thankful for what we have received; and, while awaiting the explanations which Monsignor Crosarosa has pledged himself to give in the next number of the *Bullettino Cristiano*, let us pass in review the archaeological material secured in the course of the works.

The scene represented on the lid of the sarcophagus mentioned in my notes of January 13th represents the myth of Meleager and Atalanta under a new light. Ancient monuments hint occasionally at the fact that the relationship between the two young people was not always "correct," but we were not prepared to see the fair daughter of Iasus and the gallant son of Æneus carrying their flirtation so far. They are both lying on the convivial *κλίνη*, and, unmindful of the presence of the Dioscuri, throw their arms round each other's neck and exchange the loving cup, to which they appear to have been generously appealing. A second sarcophagus, used likewise for Christian burial at the time of Paschal I. (A.D. 821), contains the busts of a married couple inside a shell-shaped clipeus. The hairdress of the lady belongs to the time of Hadrian. A pastoral scene is represented under the clipeus, with a shepherd reposing under a tree while his companion is milking a goat.

The epigraphic harvest is rather good. Besides the cippus of the Pomerium, of which I have already given an account, there is a Greek dedication to the gods for the welfare of Septimius Severus, Julia Domna, and Caracalla; the tombstone of a member of the Collegium Æmilianum (an association organized among the

freedmen of the Æmilian family to provide the subscribers with a suitable funeral); the epitaphs of a Sallustia Phoebe, of a Junia Auge, and of a Behilia Horestina. This last contains the following curious and misconstrued formula: "Hic posita est Behilia Horestina.....per latitudinem longi lati medium monumenti [sic]." There are also many inscriptions pertaining to Christian cemeteries, of which use was made by Pope Paschal I. in laying the pavement of this church. One says, "Here lies in peace John, priest of the presbyterial title of Saint Cecilia the martyr, in the Seventh Region." Of course the Region is the ecclesiastical one. Classically the Transtevere belonged to the fourteenth district of imperial Rome.

The piece of ground at the second milestone of the Via Latina, where the "painted tombs" were discovered by Fortunati in 1858, has been chosen by the minister Baccelli for the celebration of the first national "Festa degli Alberi," an institution destined to imbue school children with love and respect for trees, each boy being bound to plant one every year, after listening to a lecture on the subject. In preparing the ground for this gathering, the following objects were found: a portrait head of Socrates, with his characteristic Silenic features slightly mitigated, the funeral stela of an Aurelius Sabinus, and two lead pipes inscribed with the names of a Cæcilius Felicissimus and of a Demetrianus. It has also been found that the celebrated "Tomba degli stucchi," on the right side of the road, was built about A.D. 160, just in the middle of a beautiful house of the first century, which must have been partially demolished for that purpose. The rooms left standing on either side and at the back of the tomb contain a beautiful and well-preserved set of mosaic *chiaroscuro* pavements, while the walls show traces of their rich marble veneering.

I have discovered in the Vigna Serventi on the Via Labicana a marble tablet inscribed with the words: "(here lie the ashes of) C. Julius Glasus, a freedman of King Samsigeramus." The tablet has just been illustrated by Dr. Paribeni in the *Bull. Comunale* (1900, p. 33), showing that the king mentioned in it is the second of that name in the Emesan dynasty, the son of Iamblichus, made king by Augustus in 20 B.C., and great-grandson of Samsigeramus I., the founder of the dynasty in 68 B.C. His son Aziz (the "Powerful") married, A.D. 50, Drusilla, sister of Agrippa II., and died in the first year of Nero, leaving the throne to his brother Julius Sohemus. These names are not unfamiliar to the student of Roman imperial history; they recall the names of other personages who play an important part in it at the end of the second or at the beginning of the third century—of Julia Sohemis, mother of Elagabalus, of her aunt Julia Domna, of her mother Julia Maesa, and of her sister Julia Mamaea, all mothers or wives of emperors. There is no doubt that the Emeso Roman emperors Caracalla, Elagabalus, and Severus Alexander were direct descendants of the King Samsigeramus mentioned in the tablet which I have discovered by chance in the Vigna Serventi. They inherited with the Arab blood the family worship of the sun, the god of Emesa. The name Samsigeramus, which seemed so ridiculous to Cicero, and which was spelt in Palmyra Schamschigeram, means "generated by the sun." Müller thinks it to be of Arabic rather than Aramaic origin.

In the foundations of a new wing of the Ministero del Commercio, at the corner of the Via della Stamperia and the Via del Tritone Nuovo, a headless marble statue has been found, 1.86 metre high, representing a Roman matron with the attributes of Fortune, or possibly the goddess herself, in which case we must consider this marble as a poor Roman replica of a Greek original. The statue must have been placed in a niche, because its back shows hardly any trace of modelling.

When St. Philip Neri was building the convent and church of S. Maria in Vallicella, many workshops of Græco-Roman stonecutters and sculptors' studios were discovered, so rich in coloured marbles that the whole church could be veneered and decorated with them. Pietro Santa Bartoli, who was at that time the Pope's Commissioner of Excavations, mentions the find of statues and busts, some finished, others hardly begun, lying on the floor, covered with chips and with the tools of the trade, like hammers, chisels, and gimlets. These workshops must have covered a large area, because every time the ground is turned up in that district we are sure to come across marbles fresh from the quarry—viz., brought by the stonecutters from the Imperial Statio Mar-morum, but never used. Such is the discovery made the other day in the Via del Governo Vecchio, at the back of S. Maria in Vallicella, where several blocks of portasanta, verde antico, and bigio morato have been found in a space hardly 10 mètres square.

The Baths of Caracalla are entered at present from a side gate at the end of a narrow and tortuous lane, which leaves the Via di Porta S. Sebastiano (Via Appia) at the bridge of La Marrana, opposite the Municipal Nursery Grounds. The baths themselves are separated from the main road by a belt of vineyards, and made invisible by high enclosure walls. We are again indebted to the Minister of Instruction, Guido Baccelli, for a great improvement in this quarter. Some of the vineyards have been purchased already, their walls demolished, their ground levelled, evergreens planted, and the old state entrance to the baths reopened. All these works have been done in connexion with the general scheme of turning the Palatine, the Caelian, and part of the Aventine into an archaeological park.

The Bill for the acquisition of the Borghese Gallery and Museum, and of the casino in which both collections are placed, has been sanctioned unanimously by the Parliamentary Committee, and would have passed with equal success through the House itself had it not been dissolved for the general elections. This means a postponement of at least half a year.

The great works now in progress near Philæ for the Nile reservoir give an additional interest to the recent publication of Prof. Marucchi on a scarab of the Vatican Museum, which describes certain hydraulic undertakings of King Amenophis III., son of Thothmes IV., of the glorious eighteenth dynasty. King Amenophis, the builder of the temples of Hât-Khanmait in Nubia, and of Ammon-Ra in the Gebel Barkal, who raised the two celebrated colossi in the plain of Thebes, was also a great promoter of agriculture, so much so that his prime minister Khamhait could boast of having collected in the State granaries more wheat than had ever been seen together for the last thirty years. Amenophis had several queens, and we have lately learnt from the tablets of Tell-el-Amarna how the Babylonian king Kallimasin had given to him first his sister and then his daughter. His favourite wife, however, was a girl of rather modest condition in life, named Ti or Tii, whose father Juia and mother Tuaa are mentioned in the so-called matrimonial scarab ap. Mariette, 'Album du Musée de Boulaq,' pl. 36, No. 541. The inscription of the one illustrated by Marucchi describes how

"in the eleventh year, in the third month of the inundation.....the king of the upper and lower Egypt, Neb-maa-ra, son of the sun, Amenophis (the third).....ordered a basin or reservoir to be excavated in honour of his queen Tii, in her city of Tzaru: its length 3,600 cubits (1,872 mètres), its breadth 600 (312 mètres). The reservoir was inaugurated by his Majesty, on the feast-day of the Tep-sa, on the sixteenth day of the third month of the inundation, by navigating over it in a barge named Aten (the disc of the radiant sun)."

The name of the barge is of great importance. It shows that from the very beginning of their

rule the royal couple were planning the religious reform which was to substitute the worship of the solar disc Aten for that of Ammon in Thebes, and which became, although only temporarily, an accomplished fact under the rule of their son, Amenophis IV.

RODOLFO LANCIANI.

Fine-Art Society.

As the Press day preceding the public opening of the Wallace Collection, Hertford House, Manchester Square, is appointed for the 23rd inst., no doubt the more important occasion will not now be long delayed, and the world at large will shortly enter into possession of this, the most magnificent and well selected of all the art gifts which have been made to this country.

THE exhibition of pictures by Dutch masters of the seventeenth century which the Burlington Fine-Arts Club began in Savile Row on Monday last will remain open daily, Sundays included, till Sunday, the 22nd prox. Tickets of admission may be obtained from members of the club.

PHOTOGRAPHS of all the known cromlechs of Anglesey and Carnarvonshire, some thirty-six in number, have been taken by Mr. J. E. Griffith, of Upper Bangor, who is arranging for their reproduction, by the colotype process, in a portfolio, to be issued to subscribers only. Each view will be accompanied by a description of the cromlech represented, giving exact measurements of the different parts, with remarks on its situation and present condition. In an introduction there will also be given a summary of our present knowledge of cromlechs, in the light of the latest researches.

An illustrated account of the church plate of the diocese of Llandaff, compiled by the diocesan surveyor, Mr. G. E. Halliday, of Cardiff, will shortly be published by Messrs. Bemrose & Son. The plate belonging to 279 parishes will be described and dated for the work, and the illustrations will include numerous scale drawings.

It was unanimously resolved at the Congress for Christian Archaeology in Rome that a congress should be held in the year 1904 at Carthage, the metropolis of Roman Africa, where so many interesting Christian antiquities are extant, and possibly more to be discovered.

WE regret to hear of the death, on Sunday last, of Mrs. Macdonald, of Keppleston, near Aberdeen, the widow of a well-known collector of modern pictures, which include a series of portraits of artists by themselves or their friends, among them those of Millais, John Phillip, Dyce, and Mr. Hook. According to the will of the collector, these will now pass into the complete possession of the Art Gallery and Museum, Aberdeen.

THE results of the Silchester excavations will be exhibited at Burlington House from Monday next till Saturday, the 30th, Sunday excepted. Why should not the Society of Antiquaries let the relics be seen on Sunday?

THAT interesting relic the College of All Saints at Maidstone, of which William Grocyn was once Master, is to be sold by auction. Archbishop Benson wished to convert it into a theological training college, but with his death the project fell to the ground.

AN interesting exhibition of M. Rodin's works, arranged by the artist himself, has just been opened in Paris.

AN exhibition of engravings by the Mannheim masters of the eighteenth century is shortly to be opened in the rooms of the Mannheim Alterthumsverein, and to remain on view for two months. The notion of such an exhibition was suggested by the recent publication of M. Oefer's 'Geschichte der Kupferstechkunst in Mannheim im 18 Jahrhundert.' The committee has issued an appeal to the possessors of

engravings by Sintzenich, Verhelst, Karcher, Fratrel, Schlicht, and others, requesting the loan of some of them, so as to make the exhibition as complete as possible.

MUSIC

THE WEEK.

COVENT GARDEN.—'Siegfried,' 'Götterdämmerung.' ST. JAMES'S HALL.—Richter Concert.

THE performance of 'Siegfried' last Thursday week was interesting, though not altogether satisfactory. Herr Dippel impersonated the valiant youth, and acted and sang remarkably well. In the duet in the third act—inspired, no doubt, by the great artist with whom he was associated—he was surprisingly good. He lacks, however, the physique and the strength of voice necessary for a really powerful presentation of the young hero. Herr Breuer has evidently made a deep study of the part of Mime, but he spoilt it by a tendency to exaggeration and an occasional and fatal attempt to be funny. Fräulein Ternina was again very fine as Brünnhilde, and Frau Schumann-Heink as Erda. Fräulein Scheff represented the "Stimme des Waldvogels," the tone of her voice, however, was a little too penetrating. Herr van Rooy proved a dignified "Wanderer," and Herr Blass made the most of the thankless "dragon" part.

There was much to satisfy in the performance of 'Götterdämmerung' on Saturday evening. Fräulein Ternina was most impressive as Brünnhilde. Near the close, however, there were signs of the terrible strain which this long and exacting rôle entails. Frau Reuss-Belce as Guttrune and Frau Schumann-Heink as Waltraute, and MM. Krauss (Siegfried), Muhlmann (Gunter), and Blass (Hagen), were all praiseworthy. The male chorus sang with considerable energy. Herr Mottl, the conductor, was again peculiar in his *tempi*, and, indeed, all things considered, the orchestral playing was by no means equal to that of two years ago under his direction. Herr Mottl was certainly not in his best form, for, apart from the matter of *tempi*, there was frequently a want of grip, of *vis viva*, in his wielding of the *bâton*. In stage management there were signs of a guiding mind, but—to name only two things—the preparation by Mime of his sleeping-draught under Siegfried's very eyes in the first act of 'Siegfried,' and the diametrically opposed direction taken by Siegfried to the one indicated by the bird in the second act, show that there is room for improvement. Some of the stage scenery and effects were good, yet they might have been better.

The enormous length of the 'Ring' cannot be denied, and Wagner himself was fully aware of the fact. Twenty-five years before the production at Bayreuth, when the plan of the work was fully sketched in his mind, Wagner, in a letter to Liszt, clearly indicated the true way in which it should be cut. The four sections were to be performed in rapid succession once, possibly twice, and then the separate sections, "which are to be in themselves perfectly independent plays," could be given at pleasure. He naturally wanted the work to be first heard in its entirety, and, as he planned, in a particular place and under particular conditions. The

'Ring' has now become more or less familiar, and, excepting at Bayreuth, or any other place where the work could be heard under similar favourable conditions, to perform in immediate succession the four sections is to follow the letter rather than the spirit of Wagner's intentions.

Suggestions have been made to shorten the sections—with exception, of course, of 'Das Rheingold.' Dr. Richter, for instance, who knows the whole work by heart, could no doubt suggest judicious cuts, though, as a disciple and friend of the master, he would, we imagine, be unwilling to do such a thing. And any scheme for shortening from any one of less authority would certainly fail to give general satisfaction. Opinions differ, and each one would want his own favourite passage or scene saved. Rabid Wagnerites would faint at the very idea. Possibly they have counted every note penned by the master, as the Jews did the letters of their Scriptures.

The programme of the second Richter Concert on Monday evening included four Wagner excerpts and a Tchaikowsky Symphony. The Wagner music was all very familiar; the performances, however, were not up to the usual high Richter standard. The Symphony was No. 4 in F minor (Op. 36), the one selected by the composer when he appeared at the Philharmonic Society in 1893; it has also been played under the direction of Mr. Wood at the Queen's Hall, but it was given for the first time at the Richter Concerts. Judged by the *tempi* adopted by the composer, Dr. Richter hurried both the *Moderato* and the *Scherzo*. The beautiful, plaintive *Andantino* was rendered, however, with rare delicacy, and the *Finale* with marked energy. The work may not equal the 'Pathétique,' yet it is one of great and growing interest.

RECENT PUBLICATIONS.

Outlines of Musical Bibliography. By Andrew Deakin. Part I. (Birmingham, Deakin.)—This work, to be completed in six parts, is the outcome of an attempt to bring together a list of all music and musical works printed or otherwise produced in the British Isles before 1800, and only musicians who have had to consult bibliographies, manuscript and printed catalogues, old papers and magazines, in order to discover some book or piece of music, or to verify some statement, can really appreciate the long and patient research required for an undertaking of this kind. Part i. commences with early manuscript music and musical works. The note in reference to the 'Quatuor Principalia' under the heading 'Tunstede'—viz., that a manuscript in the Bodleian Library, bearing a different title, is merely the above work with slight variations—is useful; we know of at least one eminent scholar who accounted them as two distinct works. By the way, the writer of the article 'Tunstede' in the 'Dictionary of National Biography' states that the grounds for ascribing the above-named treatise to that writer are "admittedly insufficient." Neither is it even certain that it was written by Hanboys, under whose name it is also entered by Mr. Deakin. We may mention here that in the course of the volume there are several clerical errors, which can be easily corrected in a new edition. We find the 'Speculum Musicae' by Muris given with the comment, "No copy now extant in England." There are two copies of that work in the Paris Library; but has Mr.

Deakin, we wonder, any proof that there once existed a copy in England? The quaint manuscript volume of music which belonged to Thomas Mullinger is referred to more than once, but there is no mention of an instrumental piece, 'Tres partes in una,' by Munday, who is described in that book as "Old Munday," possibly Richard or John Mundaye, or even William Mundy. Then, again, Robert Johnson's four-part composition "Defyled is my name" is mentioned as "printed in Hawkins's 'History.'" That historian obtained the verses, "supposed to be a complaint of Anne Boleyn," from, he says, "an ancient MS.; the music by Robert Johnson from another." Now, seeing that Hawkins had, as we know, access to the "Mulliner" MS. book, his "from another" probably refers to that book. Mr. Deakin might, we think, have stated that the composition (without words, except the heading) was in Mulliner's book, and that over it is written "Johnson, Chaplain to Ann Boleyn," plain "Johnson" without the "Robert." The Mulliner book also contains 'In Nomine,' an instrumental piece by Johnson.

Old English Musical Terms. By Frederick Morgan Padelford, Fellow in English of Yale University. (Bonn, P. Hanstein.)—The author's aim—a praiseworthy one—was to contribute something to the knowledge of Old English words, and to further appreciation of the æsthetic character of pre-Norman civilization, and the monograph fully bears out the opinion expressed in the opening sentence, viz., that "The Old English were a music-loving people." Much valuable and interesting information respecting instruments and musical terms has been collected from various sources. Our author, speaking of the differences between Ambrosian and Gregorian music, quotes Naumann, but the line of demarcation between the two systems is scarcely as clear as the sentence quoted would lead us to believe. In speaking of ancient music in connexion with funeral rites, and the *Iliad* and *Odyssey*, a reference might, perhaps, have been made to the flute-players in the ruler's house, and the "crowd making a tumult" mentioned by Matthew. Names of instruments given by old authors have to be received with great caution, as will be seen by the following: "Another difficulty is occasioned by the confusion of the names of instruments.....Thus cithara means sometimes the harp, sometimes the rote, sometimes the triangular psaltery."

Musical Gossip.

MISS CLARA BUTT and Mr. Kennerley Rumford gave a morning concert at St. James's Hall last Saturday afternoon. They are both popular vocalists, and this, coupled with the announcement of their approaching marriage, will easily account for the large audience. Miss Butt sang Dvorák's interesting Biblical songs with feeling and marked refinement. Mr. Rumford was heard at his best in five songs from Madame Liza Lehmann's 'In Memoriam.' The singing of both artists in Schumann's fine setting of Heine's 'Tragödie' was highly artistic.

MISS HELEN NIEBUHR and Mr. Delmar Williamson gave a concert at Steinway Hall last Monday evening. Miss Niebuhr owns a well-trained contralto voice of agreeable and sympathetic quality. She sang the air "Mon cœur s'ouvre" from 'Samson et Dalila' with correct expression and in good style, and her treatment of songs by Curschmann and Franz was marked by intelligence and ability. Mr. Delmar Williamson used a rather hard baritone voice with moderate skill and effect in songs by Massenet, Rossini, and Tosti. Miss Maud Powell and Miss Katharine Goodson were associated in a vivacious and artistic performance of Schütt's Suite (Op. 44) for violin and piano.

MISS MURIEL ELLIOT gave the first of three concerts at the Salle Erard on Tuesday evening.

The programme commenced with Beethoven's Sonata in C (Op. 102, No. 1), interpreted by Miss Elliot and Mr. W. E. Whitehouse with intelligence and energy, though not always with sufficient dignity and repose. Miss Elliot was heard, however, to good advantage in Beethoven's Pianoforte Sonata in A flat (Op. 110), of which the reading was, on the whole, excellent; the first movement was played with feeling, yet without any traces of exaggeration by which the romantic character of the music is often weakened. Mr. Simonetti gave an artistic rendering of Beethoven's Violin Romance in F, and Miss Grainger Kerr proved an acceptable vocalist.

THE Wagner Concert at Queen's Hall on Wednesday afternoon, with the exception of the original version of 'Tannhäuser's Pilgrimage,' which we believe has only been performed twice, consisted of familiar excerpts. The 'Tannhäuser' Overture and 'Venusberg Music' opened the programme, and the rendering of the music under the direction of Mr. Wood was exceptionally fine.

MISS EMMA D'EGREMONT, an American mezzo-soprano, gave a recital at the Salle Erard last Wednesday afternoon. She used her voice, a rather powerful one, with considerable skill in a number of songs derived from Russian, German, French, and English sources. Dramatic expression was not wanting in her presentation of Schubert's 'Erlkönig,' and Eckert's 'Spanisches Lied' was sung with commendable warmth and fervour. On the other hand, she permitted much of the charm of Bizet's 'Pastorale' to escape.

MR. ARNOLD DOLMETSCH gave an interesting concert-lecture at St. James's Hall on Wednesday evening, assisted by Mrs. Elodie and Miss Hélène Dolmetsch, and other artists. The programme included English music of the sixteenth and seventeenth centuries, and continental chamber and court music of the eighteenth century. The old instruments used were consort viols, virginals, lute, cithren, viola d'amore, viola da gamba, and harpsichord. Want of space prevents detailed notice of this concert-lecture, but Mr. Dolmetsch's knowledge of and enthusiasm for old music and old instruments resulted in a most enjoyable evening. Performances of this kind ought to receive every encouragement. Two items of the attractive programme—Handel's Variations in E from the fifth 'Lesson' (Why did Mr. Dolmetsch put the fanciful title 'The Harmonious Blacksmith' on his programme?), well played by Mrs. Dolmetsch, and Bach's Concerto in D minor for harpsichord and strings—were well worth going to hear.

A BRIEF notice must be given of Mr. B. Hollander's concert at the Salle Erard on Wednesday evening. The programme consisted of three chamber works and songs composed by Mr. Hollander. First came a Quartet for strings, novel as to form, full of striking subject-matter and clever treatment. The music, although showing the influence of Beethoven, Brahms, and Grieg, may, nevertheless, be described as original; the first section of the work, including three movements succeeding without break, is exceedingly fresh and romantic. There was also a Pianoforte Trio and a Septuor for piano, strings, and two horns, in which there was much to interest. Miss Edith Clegg, who has a rich, sympathetic contralto voice and good style, was the vocalist. We shall hope for another occasion to speak of Mr. Hollander's serious compositions.

THE Festival of the Three Choirs will be held this year at Hereford, September 9th to 14th. The novelties will be a 'Te Deum' by Sir Hubert H. Parry, a setting of the 107th Psalm by Prof. Horatio W. Parker, and a cycle of four songs (poems by Mrs. Elizabeth Barrett Browning) by Mr. S. Coleridge-Taylor. The scheme will include 'The Messiah,' the first part of 'The

Creation,' 'Elijah,' and Verdi's 'Requiem'; also Beethoven's 'Choral' Symphony, Brahms's Symphony in D, Tchaikowsky's 'Pathétique,' and Wagner's 'Good Friday' and 'Grail' music.

THE Birmingham Festival will be held between October 2nd and 5th. The programme will include Bach's 'St. Matthew' Passion, 'The Messiah,' 'Elijah,' and Brahms's 'Requiem,' Mr. Coleridge-Taylor's 'Scenes from the Song of Hiawatha,' Sir Hubert Parry's 'De Profundis,' and the 'Dream of Gerontius' by Mr. Edward Elgar, composed expressly for the festival.

MAESTRO MASCAgni, according to the *Musikalisches Wochenblatt*, has made peace with the Town Council at Pesaro, and in the autumn will resume the directorship of the Rossini Liceo Musicale. During the summer he intends to give a series of orchestral concerts at the Paris Exhibition.

THE same paper states that Liszt's Second Hungarian Rhapsody was first published as a pianoforte piece and in various arrangements by Herr B. Senff, of Leipzig, but the original score was first issued by H. H. Schubert & Co. The latter firm has brought an action, which is now being tried, against the Senff house, claiming prior right of publication and demanding heavy damages.

WE regret to announce the death of Dr. Charles Swinnerton Heap, organist, pianist, composer, and conductor. At Cambridge he graduated Mus. Bac. in 1871 and Mus. Doc. in 1872; and in 1884 was appointed examiner for musical degrees in that University. He was elected conductor of the Birmingham Festival Choral Society in 1895, and appointed chorus-master for the Birmingham Musical Festival only in 1897. He was an able and busy man, whose sudden loss, especially in the Midland Counties, will be felt. Dr. Heap was born at Birmingham in 1847.

A TABLET has been affixed to the house in the Igelstrasse, Vienna, in which Johann Strauss lived from 1878 up to his death in 1899. The street is now to be named after him.

PERFORMANCES NEXT WEEK.

MON.	Mr. Landon Ronald's Concert, 3, St. James's Hall.
—	Opera, 'Les Huguenots,' 8, Covent Garden.
—	Kichter Concert, 3, St. James's Hall.
TUES.	Handel Festival, 'Messiah,' 2, Crystal Palace.
—	Opera, 'Fidelio,' 8, Covent Garden.
—	Merr Zwiatscher's Concert, 8.15, St. James's Hall.
WED.	Tchaikowsky Concert, 3, Queen's Hall.
—	Miss May Noble and Mr. Hananow's Concert, 8, Steinway Hall.
—	Opera, 'Don Giovanni,' 8, Covent Garden.
THURS.	Handel Festival, Selection, 2, Crystal Palace.
—	Messrs. Haskell and Lambart's Concert, 3, St. James's Hall.
—	Mr. Manuel Garcia's Vocal Recital, 3.30, Empress Rooms, Royal Palace Hotel.
—	Opera, Covent Garden.
FRI.	Mistame Irene Sillars's Concert, 2.30, St. James's Hall.
—	Miss Marie Tempest's Vocal Recital, 3, St. James's Hall.
—	The London Trio Concert, 3.30, Suffolk Street, Pall Mall.
SAT.	Opera, Covent Garden.
—	Handel Festival, 'Israel in Egypt,' 2, Crystal Palace.
—	Opera, Covent Garden.

DRAMA

Love's Comedy. By Henrik Ibsen. Translated, with an Introduction and Notes, by C. H. Herford. (Duckworth & Co.)

THERE are some things which must not be asked of human nature, or, at any rate, of English men and women. For instance, it is known that your genuine Wagnerian will do almost anything to show his devotion to the master, except take his seat before the orchestra begins. Ibsen is another Master (with the capital), and has other devotees who will sacrifice friendship and family peace on the altar—that is if Mr. Bernard Shaw and Mr. G. W. Street are worthy of credit; but one thing the average Ibsenite—"Ibseniste moyen sensuel"—cannot achieve, namely, to learn to read Ibsen in the original, in spite of the fact that Norse is the easiest of all European languages to

us English. This is a pity. For just because the Norse is so near our own tongue, it is very difficult to translate; and in all frankness it must be confessed that no translations from Ibsen are thoroughly commendable, or read quite like good, simple, literary English. It is so hard—hard almost to the verge of impossibility—for the translator not to imagine the reader likewise with the text before his eyes. For the reviewer the same kind of difficulty exists. Nor do we profess to have formed an estimate of Prof. Herford's rendering of the 'Kærlighedens Komædie' simply as a literary work in English; yet perhaps that should first of all and essentially be the standpoint of criticism. We feel too strongly the difficulties he has had to contend with; we have too much admiration for the courage with which he has encountered them, and the ingenuity whereby they have often been overcome.

For, in the first place, what is the play? It is not a juvenile effort of Ibsen's certainly; but it has many of the characteristics of one. It is crude in certain respects; it is very "unsewn" as the French say, markedly unlike the social dramas (or, if you please, the rest of the social dramas) in this. The plot of 'Love's Comedy' is ill-imagined and insufficient; the thing comes near to being a mere satire, or a mere play with a purpose; and the names of the characters, Hawk, Strawman, Mildy, Miss Magpie, and so forth (Prof. Herford has exactly followed the latest German translation, that of Brandès, &c., in the names which he chooses to translate and those which he leaves in the original, only that he calls Frøken Skære "Miss Jay"), emphasize this unreal aspect of it. Not that we agree either with Dr. Brandès or the present translator (their conclusions are not identical, but they look from the same standpoint) in thinking that this or any other work of art is to be considered as before all else the development of an idea. We may perhaps look for the *causa causans* of the work in two sentiments, which were probably in the mind of Ibsen at the time he first thought of 'Kærlighedens Komædie'—one the notion to which, as Brandès has discovered, he had given juvenile expression, that romance is better in the memory than in actuality; the other the sentiment which he puts in the mouth of Falk at the end, that man is only great when he is alone. These feelings and that common one with artists, a disgust of the *bourgeois* life around them, are about as much as the play definitely utters. The hero of the piece is one of those autobiographical characters who are scarcely meant to do more than to give form to the mood which created them; they do no more, at any rate. But to set against many faults in the original we have a versification which is almost always charming and easy, is sometimes fine, and is, moreover, exceedingly interesting for the place which it takes in the history of Ibsen's workmanship. The versification of 'Brand' and of 'Peer Gynt' is of that special kind, holding a place between irony and earnest, grotesqueness and beauty, of which, if he were not quite the inventor, Goethe must ever remain the recognized master. In it the greater part of 'Faust' is written, and of it the best example that exists in our language is in

Browning's 'Christmas Eve and Easter Day.' In 'Kærlighedens Komædie' the irony is immensely more prominent, and the versification inclines much more to the grotesque. But it depends for its appreciation upon a very fine ear and a fine literary sense; and probably could only have been adequately rendered by some one who was not only no mean versifier, but was also prepared to take the same sort of liberties with his original that Coleridge took with Schiller's 'Wallenstein.' Coleridge lived, happily for him, in days when, even for the majority of educated men, German was an unknown tongue, and before translators were compelled to think of the man who has the text before him. It is much to say of Prof. Herford that in very many cases he has achieved a decided success. He is no despicable versifier, as his translation of 'Brand' shows; and here again in many places the lines run smoothly and ring truly. Take, for example, this, from the dialogue of Falk and Svanhild at the end of Act I.:

FALK.

That such must be your lot I long had guessed. When first I met you, I can well recall, You seemed to me quite other than the rest, Beyond the comprehension of them all. They sat at table,—fragrant tea a-brewing, And small-talk humming with the tea in tune, The young girls blushing and the young men cooing,

Like pigeons on a sultry afternoon. Old maids and matrons volubly averred Morality and faith's supreme felicity, Young wives were loud in praise of domesticity, While you stood lonely like a mateless bird. And when at last the gabbling clamour rose To a tea-orgy, a debauch of prose, You seemed a piece of silver, newly minted, Among foul notes and coppers dulled and dented. You were a coin imported, alien, strange, Here valued at another rate of change, Not passing current in that babel mart Of poetry and butter, cheese and art.

The "tea-plant" passage in Act II., on which the translator has evidently expended much pains (for he published it separately in the *Fortnightly* a month or two since), is another success, though a little modified by such phrases as "fabled lands serene," "the herb's right cultivation and advance," &c.

There is a more beautiful passage than the dialogue in Act I.—that in which Svanhild owns her love for Falk. It is the most affecting in the play. Take it from the line of Falk's:—

Du er saa stille, Svanhild.
Og saa glædet,

she answers, and then,

O lad mig drømme, lad mig stille drømme.

Prof. Herford's rendering is most exact in point of meaning; but he has lost the music of the verse; so much so that one feels surprised almost at his doing so well elsewhere:—

You are so still.
So happy. Suffer me,
O suffer me, in silence still to dream, &c.

And, the music having departed, the passage sounds empty and rhetorical. For, after all, one cannot get away from the test, How does the translated play read as a simple piece of English? The average reader can apply no other, unless he be mesmerized by the great name of Ibsen, by Prof. Herford, or by the reviewers. Could one, for example, imagine an English author of any pretensions writing a verse which, like the opening one in this book, began:—

Sun-glad day in garden shady,
and ended,

Strew the closes storm-besprent?
For that matter, could we imagine him
writing any single line of this drinking song
of Falk's? Or can we imagine a character
discouraging thus upon an English scene?—

STRAWMAN.

But even though you spare me, sure enough
There's one who won't so lightly let me off;
He has the advantage, and he won't forego it,
That lawyer's clerk—and 'tis to you I owe it;
You raked the ashes of our faded flames,
And you may take your oath he won't be still
If once I mutter but a syllable
Against the brazen bluster of his claims,
These civil-service gentlemen, they say,
Are very potent in the press to-day.
A trumpety paragraph can lay me low,
Once printed in that Samson-like Gazette
That with the jaw of asses fells its foe,
And runs away with tackle and with net,
Especially towards the quarter day.

And this is a passage taken wholly at
haphazard. It is really unintelligible; and
the "faded flames" and "the brazen bluster
of his claims" are as foreign to the spirit as
to the sense of the original. The dialogue
on Lind's "offering"—and this is also a
chance selection—is again wholly meaning-
less, and the concluding couplet,

Hurrah for offerings—the ones that caper
And strut—on Holy-days—in bulging paper,
too futile and foolish for words. In
this case it is merely that Prof. Herford
has been hypnotized by his text. Such a
slight change as "Ah ha! the offerings!"
would at least have introduced a glimmer of
meaning into the speech; while the "strut"
obviously owes its existence to the "strut-
tende" of the original, the "caper" to an
aim at the liveliness of the feminine rhyme.
Equally true is it that the effect of the
whole passage could only have been given
by recasting the whole, and substituting
"gifts" with its double sense in our lan-
guage for "offerings":—

"Make your foundations stable,"
The Bible says. Are his gifts certain? That
Might make a difference.

They're more considerable
Than you suppose.

This does not follow the order of the
rhymes in the original; but it is enough to
show how the play upon "gifts" might
have been managed. On the whole, then,
speaking in the interests of the reader
simply, for all our admiration of Prof. Her-
ford's ingenuity, we are impelled to say, like
Séline in Tolstoi's last novel, "Ce n'est
pas ça."

LONDON SHAKESPEARES ABOUT THE POET'S TIME.

In previous articles* I have shown that the
patronymic of Shakespeare was not unknown in
the metropolis before the poet's arrival there.
But among his contemporaries there were some
of the name worth noting. In Christ Church,
Newgate Street, on February 5th, 1566/7, Mat-
thew Shakespeare married Isabel Peele, daughter
of James Peele, Clerk of Christ's Hospital from
1562 to 1585, and sister of George Peele, the
City poet. Their children were Johanna,
Francis, Jane, Robert, and Thomas. A son
Humphrey was assigned to "Hugh Shake-
speare," but the clerk evidently placed the
name Hugh for that of Matthew by mistake,
seeing the child was shortly after buried as
"the son of Matthew."

* Pre-Shakespearean London Shakespeares, *Athenæum*,
April 23rd, 1892; "Shakespeare's Family," *Genealogical*
Magazine, 1897.

Thomas Shakespeare, royal messenger, pay-
ments to whom I have found in the accounts of
the Treasurer of the Chamber between 1572-7
and other years, might have been a son of the
Roger Shakespeare who was yeoman of the royal
chamber to Edward VI., or he might have been
the Thomas of Snitterfield, even though local
records show that the latter was presented as a
regretor of barley there in 1575 and 1581.

In discoursing on the poet's family in Strat-
ford-on-Avon hasty writers are apt to assume
that all the troubles recorded of any John can
be assigned without doubt to the John, though
it is a remarkable and unnoticed fact that the
tone of the entries changes after John Shak-
speare, the shoemaker, left the town. They are
also ready to reproach the poet for keen sales of
malt, though it is a still more remarkable fact,
and altogether unnoticed, that these transactions
by "William Shakespeare" continued for nine
years after the death of the poet, and that some
of his bills are still preserved in Warwick
Castle.

The truth of the matter is that there were
more bearers of the name at the time than most
people imagine. It seems to be about as diffi-
cult to be clear about the William and John
Shakespeare of London as it is about those of
Stratford-on-Avon. In the Subsidy Rolls of
London a William Shakespeare was assessed in
St. Helen's Parish, Bishopsgate, in 1597-8, on
5*l.* goods 13*s.* 4*d.*, which sum he did not pay on
affidavit. Mr. Hunter, in his 'Life of Shak-
speare,' 1845, supposes this might have been
the poet; but Mr. Collier puts forward other
references that seem to locate him in the more
suitable neighbourhood of the Globe, South-
wark, about this time. So the Bishopsgate
William may have been of a family who long
after resided in that neighbourhood. I lately
found an entry in the register of St. Clement's
Danes of the burial of "*Jane Shakespeare*,
daughter of Willm., 8th August, 1609." It is
possible that this was a daughter of the Bishop-
sgate William, or of some country William. It
is even possible that the poet himself might have
had a daughter Jane baptized elsewhere and
buried here. It must not be forgotten that
friends and patrons lived near, and that Black-
friars Theatre was not far off.

But for reasons stated below, I think this is
simply a slip of the pen, and that "William"
got somehow into the clerk's head when he
should have been thinking of "John."

Mr. French, in his careful work, '*Genea-
logica Shakespeareana*,' says that "there seems
to have been only one of the name of John in
London about the poet's time, the John of
St. Martin's in the Fields," and believes that
he was the John of Snitterfield. Dates prove
the impossibility of this connexion. Through
the kindness of Dr. Kitto, some years ago, I
was enabled to study at leisure the registers
and papers of his parish. John of Snitterfield
was born on March 10th, 1581/2; John of
St. Martin's was married, January 22nd, 1589,
to Dorothea Dodde, daughter of the vestry
clerk. Mrs. Shakespeare's sister Jane had been
married the year before, on May 4th, to a
"Christopher Wren," and her other sister,
Elizabeth, seems to have resided with her, as
in 1594 the churchwardens record her burial as
"Elizabeth Dod, from Shakespeare's." This
John Shakespeare had a daughter Mary,
christened on December 23rd, 1593, and his
wife "Dorothea Shakespeare" was buried
6th August, 1608." From the vestry books
and the churchwardens' accounts I have been
able to glean a few further notices. From 1594
we find him paying a gradually increasing poor
rate on "the Landside" of the parish till about
the time of his wife's death, when he is entered
as "on the Waterside," and he pays less and
less until his name disappears altogether. This
seemed to point either to increasing poverty or
to a removal to another parish. In the church-
wardens' accounts we find in 1605: "Item,

paid to John Shakespeare, one of the sidemen,
that he laid out at the Register's Office for
putting in the Recusants' Bill, 3*s.* 4*d.*" Among
the benevolences in 1604 he contributed 5*s.* for
the new founding of the bells, and 10*s.* for re-
pairing the church in 1608. In that year his
wife died. The accounts note "Receipts for
funerals, for Dorithie Shakespeare 32*s.* 2*d.*," a
relatively large sum, pointing to affluent cir-
cumstances, as the funeral of Sir Thomas
Windebanck cost only 16*s.*, and the ordi-
nary rate was very much less. In 1613
the churchwardens received "from John
Shakespeare, by the hands of Edward Thick-
ness, the 10*l.* given as a legacy by Mrs.
Dimbleby, deceased," which suggests that he
was either executor or overseer of that lady's
will. This does not seem to have been pre-
served. I cannot explain the meaning of the
entry, "1617-18. Item, given to John Shake-
speare's daughter 7*s.* 6*d.*" It might have been
on her wedding, or for work done (for St.
Martin's-in-the-Fields notably employed women),
or it might have been on account of poverty.
A reference elsewhere made me think he was
referred to in the receipt, "For a pewe from
the Prince's Bittmaker 30*s.* 1639-40." I had
previously found among the records a State
Paper which showed that a wealthy bitmaker,
John Shakespeare, was a creditor to the king in
1638, and that his widow's name was Mary.
From her will I found her parish was that of
St. Clement's Danes. I therefore took it as
probable that the St. Martin's John had
migrated on his second marriage to his wife's
parish adjoining, or that he had kept a footing
in both parishes. The Royal Mews were in
St. Martin's. There is no further notice of him
than the bald burial entry on July 18th, 1646,
of "John Shakespeare, a man." The church-
wardens received only 1*s.* for his grave, a sum
so low that it suggests either extreme poverty
or a mere fee for burial elsewhere. Through
various causes I was delayed in my attempt to
clear up this difficulty, but at last, through
the kindness of the rector of St. Clement's
Danes, the Rev. Mr. Pennington, I have been able
to go through his early register. There I found
that a "John Shakespeare married Mary
Godtheridg, 3rd February, 1604/5." But this
could not be the same as the St. Martin's John,
as his wife only died in 1608. Among the
baptizings appear the names of his children,
spelt in various phonetic varieties, each of which
can be proved to be intended for the same
name:—

"John Shaxbee, son of John, 28th August, 1605;
Susan Shasper, daughter of John, 19th February,
1607; Jane Shackspeer, daughter of John, 16th July,
1608; Anthony Shaksbye, son of John, 23rd June,
1610; Thomas Shackspear, son of John, 30th June,
1611; Eilyn Shakspeer, daughter of John, 5th May,
1614; Katharine Shakespeare, daughter of John,
25th August, 1616."

The first Shakespeare burial is that of "Jane
Shackspeer, daughter of Willm., 8th August,
1609," but I think it really stands for the Jane,
daughter of John, who was baptized the year before.
Anthony, Thomas, Susan, and Katharine also
died in infancy, the last on August 26th, 1616,
the day after her christening. John and Eilyn
grew up to maturity. From the marriage licences
of the Bishop of London we know that a licence
of marriage was issued on May 28th, 1631, to
"John Shackspeare, of St. Clement's Danes,
Bittmaker, Bachelor, 26, and Margaret Edwards,
of St. Bride's, Spinster, 28, at same parish
church." This marriage in St. Bride's was fol-
lowed by the baptism in St. Clement's of
"John, son of John Shackspeare, Junior, and
Margaret, his wife, 12th April, 1632." A
daughter Mary, a second daughter Mary, and
a second son John were also christened, the
first of each name having died. Among the
burials appears "John Shackspeare, the King's
Bittmaker, 27th Jan., 1633/4," one of the very
rare cases in which the profession of the defunct
is mentioned in that register.

The information I had gained about his affairs lay in a warrant, State Papers, Dom. Ser., Car. I. cccxxiv. 20:—

"Warrant to pay to the Earl of Denbigh, Master of the Wardrobe, 1,612*l.* 11*s.*, to be paid to Mary Shakspeare, widow and executrix of John Shakspeare, his Majesty's Bitmaker, deceased, in regard of her present necessities, in full of a debt of 1,692*l.* 11*s.*, for sundry parcels of wares by him deliver'd for his Majesty's service in the Stables, as by a certificate appeareth, whereof there has been already paid unto her 80*l.* Subscribed by order of the Lord Treasurer, procured Dec. 18, 1637 (paid Jan. 21, 1638)."

This was a large sum of money for a tradesman to receive at once, and a large sum for the king to pay at that time. This Mrs. Mary Shakspeare was of St. Clement's Danes, and made her will there on December 24th, 1653 (Somerset House, 268 Aylett). She left thereby to her daughter Ellen, who had married John Milburne, 60*l.*; various sums of money to her grandchildren Milburne; 50*l.* to her grandson, John Shakspeare, son of her son John; 10*l.* to her sister, Annys Brewer; 5*s.* to her daughter-in-law, Margaret Shakspeare; 2*s.* 6*d.* to Sarah Richardson, her brother's daughter; and the same to Mary Shakspeare, the wife of Thomas Allon. The will was proved March 2nd, 1654.

Her daughter, Ellen Milburne, seems to have been of some importance. Among the State Papers at Dublin Castle relating to settlements and explanations after the Restoration (vol. M. p. 338) there is a reference to this lady. "It appears by an order of the Revenue side of the Exchequer in Ireland that Ellen, daughter and heiress of Mary Shakspeare of ye Strand, widow, was married to John Milburne," and there was some dispute about part of the invested funds (*Notes and Queries*, 1st S. vi. 289, 495).

In the absence of any clear connecting link, it is not wise to do more than suggest possibilities. The elder John of St. Clement's Danes might have been son of the royal messenger; he might have been son of the John of St. Martin's, though there is no baptismal entry; or he might have been the John, son of Thomas, of Snitterfield, who was baptized on March 10th, 1581/2, and whose burial register has not yet been found. This last John might have been attracted to London by the success of William Shakspeare, who, having lost his only son of about the same age, might have used his Court influence to better the fortunes of a youth, probably his cousin, or at least his countryman. John would have been twenty-three at the time of his marriage with Mary Godtherid in 1605, if he were the Warwickshire man.

The collectors of the loan in the Hundred of Edmonton and part of the Hundred of Ossulton, co. Middlesex, mention among the defaulters a "John Shakspeare," who might have been one of the three above-mentioned Johns, or an undescribed fourth of the name (St. Pap., Dom. Ser., Car. I. 76).

Mary Shakspeare, daughter of John of St. Martin's, does not seem to have died in her own parish. She might have been the Mary Shakspeare, wife of Thomas Allon, mentioned in the will of Mrs. Mary Shakspeare, or she might have been the "Mary Shakspeare" who was buried in the parish of St. Thomas Apostle, November 14th, 1644. There was another Mary in St. Botolph's, where a licence of marriage was granted "to John Scatliffe of St. Botolph's, Aldersgate, Cook, Bachelor, 24, and Mary Shakspeare, Spinster, 24, Dec. 30, 1637."

Before I worked at the registers of St. Clement's Danes I believed that I should find in them the ancestor of the Shadwell Shakspeares from whom the modern families have sprung. "John Shakspeare, of Ratcliffe Highway, Ropemaker, 35, and Martha Seeley, of Wapping Wall, Maydoe, 19 years, were married before John Waterton, Esquire, on the 14th June, 1654" (French's 'Genealogica Shakspeareana', 547). That gives the date of 1619 for his birth. There were several Johns in War-

wickshire about that date, but the only John that I know to be baptized in that year was "John, son of Thomas Shakspeare, Gent., July 18th, 1619," in St. Gregory by St. Paul's, London. I believe him to be the son of Thomas, the Staple Inn student of 1605, afterwards lawyer at Leicester.

Every new group of names collected increases the possibility of clearing up certain difficulties connected with the pedigree of the Shakspeare family, and my discovery of the facts concerning the St. Clement's Danes John certainly seems to allow a strong degree of probability to my own opinion that he is the missing John of Snitterfield, a grandson of Shakspeare's grandfather Richard, and the poet's first cousin.

CHARLOTTE CARMICHAEL STOPES.

Dramatic Gossip.

THE revival at the Comedy of the 'Pygmalion and Galatea' and 'Comedy and Tragedy' of Mr. W. S. Gilbert inspired moderate interest. Miss Janette Steer has a statuesque appearance suiting Galatea, but is too measured and, so to speak, cadenced in movement. Miss Annie Hughes makes an agreeable Myrine and Mr. Paulton an indifferent Chryso. The occasion elicited some letters of protest from Mr. Gilbert, who disapproved of portions of the business introduced.

So far as the West-End theatres are concerned, the week has been destitute of novelty. This evening witnesses at the Princess's one more revival of Boucicault's 'Streets of London,' and that of Charles Reade's 'Dora,' first seen at the Adelphi in June, 1867.

THE cast with which the 'School for Scandal' will be revived at the Haymarket comprises Mr. Cyril Maude, as Sir Peter; Miss Winifred Emery, as Lady Teazle; Miss Lottie Venne, as Mrs. Candour; Mr. Valentine, as Joseph; Mr. Paul Arthur, as Charles; Miss Constance Collier, as Lady Sneerwell; Mr. Kemble, as Sir Oliver; and Mr. W. G. Elliot, as Sir Benjamin Backbite.

ON the revival at Wyndham's Theatre on the 20th inst. of Mr. Jones's comedy 'The Liars,' the cast as regards the principal characters will be the same with which the piece was first given at the Criterion on October 6th, 1897.

AT the dinner of welcome given by the directors of the Savoy Hotel to Sir Henry Irving on Saturday last, Mr. D'Oyly Carte occupied the chair, the speakers including the American Minister, the Lord Chief Justice, Lord Chesterfield, Sir L. Alma Tadema, Mr. Comyns Carr, Mr. Pinero, Mark Twain, and, of course, Sir Henry. American supremacy in after-dinner speaking was once more attested.

THIS evening witnesses the reappearance at the Lyceum of Sir Henry Irving and his company in 'Olivia.' Mr. F. Terry will play Squire Thornhill, which is remembered as poor Terriess's best part.

THE Japanese company has extended its season at the Coronet Theatre, and has played in a rendering of the 'Merchant of Venice.'

'THE OLD LOVE' has been withdrawn from the Globe, and the theatre is now closed.

IN an adaptation by Messrs. T. B. Thalberg and Gerald Gurney of R. L. Stevenson's 'Prince Otto,' produced at the Theatre Royal, Glasgow, Miss Marion Terry was the Countess von Rosen; Mr. Thalberg, Prince Otto; Mr. Cooper Cliffe, Baron von Gondremark; and Miss Clara Denman, the Princess Seraphina.

THE scheme for English performances in Paris at the Gymnase by the Benson Company has been abandoned.

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